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KINEMATOGRAPH WEEKLY

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KINEMATOGRAPH WEEKLY
February 7, 1957

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No. 2,582 Thursday, February 7, 1957 Vol. 478

FIRST CLASS
GENERAL BOOKING
Orange Maid
"The drink on a stick"

AITC Asks for Flexibility in Fixing Seat Prices

New Scale Suggested Based On Tax-Free Allowance At All Levels—Higher Production Levy Sought

THE INDUSTRY'S case for £21 million entertainments tax relief calls for a new scale of duty giving greater flexibility in fixing seat prices, a scheme of tax remission to assist small cinemas and an increased statutory levy to aid British film production.

These are the claims set out in the document prepared by the AITC and submitted to the Chancellor of the Exchequer.

The committee proposes that a new scale of entertainments duty be introduced giving greater flexibility in fixing seat prices. It is considered that in future tax should be collected on a seat basis with a tax-free allowance applicable to all seat prices and a percentage of the remainder payable as tax and levy.

It also suggests that a scheme of tax remission should be incorporated to assist small cinemas on the same lines as set out in its last submission which provides for tax relief on a sliding scale for weekly gross takings up to a maximum of £350.

The committee also proposes that the statutory levy be increased on the grounds that it is impossible to provide British film production with a sufficiently increased revenue solely by a reduction in entertainments duty.

The aggregate of tax-free allowance plus the percentage retained in the industry, with the special relief for small exhibitors, should be adequate to meet the industry's needs, which means that the over-all reduction in tax should be about £21 million, states the committee.

Television's Impact

Part I of the case deals with the present circumstances of the industry. After emphasising the persistent decline in admissions, it states, "The main reason for the accelerated decline is undoubtedly the impact of television, accentuated by the increased coverage of the Independent Television Authority, which has changed the habits of the public in regard to entertainment."

Apart from the heavy burden of entertainments duty there are two special factors which aggravate its effect on the industry, the case continues. The tax, tied as it is to admission prices, is payable even if the cinema is operating at a loss and is partly borne by the producer of a film, whether or not that film recovers its cost of production.

The present scale, particularly in the lower range of admission prices, which predominate, is held to give insufficient flexibility for adjustment of seat prices.

The committee points out that since the last submission the number of cinemas incurring losses has risen from 10 per cent. to approximately 25 per cent. of all cinemas.

The serious effect of declining attendances on British film production is pointed out. The pattern of the industry demands the production of more important and, consequently, more expensive films if a world market is to be secured, states the committee.

Unless the British film producer can be reasonably assured of recovering a substantial part of his production costs in the home market (and in the case of short films virtually the whole cost) his position is perilous.

After pointing out the favourable conditions under which the American producer works in relation to entertainments duty and domestic market size, the committee states that the British production industry could not have survived without the BFPF, although the amount available has been inadequate to prevent producers from incurring losses.

The committee states that renters also need increased revenue to meet

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1957 TAX CASE DISCUSSED AT TREASURY

THE Economic Secretary to the Treasury, Mr. Nigel Birch, received a deputation from the AITC on Tuesday morning to discuss the case for a reduction in entertainments duty on admissions to cinemas.

Mr. Birch undertook to convey the deputation's views to the Chancellor of the Exchequer.

The deputation comprised Clifford Barclay, chairman, R. G. Leach, Ellis Pinkney, AITC secretary, B. T. Davis and Sir Alex. King, CEA, John Davis and Sir Henry French, BFPA, Sir David Griffiths and Frank Hill, KRS, and Frank Hoare and R. T. Edom, ASFP.

Two More Resign From BFPA

PRODUCER Ronald Neame is no longer a member of the BFPA. He resigned because he is now concentrating much more on direction rather than producing films and felt that his present plans would not enable him to be an active member of the association.

Another producer, Anthony Havelock-Allan, has also given the association notice of his resignation. KINE. understands that his notice was to be considered at the BFPA executive council meeting yesterday, Wednesday.

AIC to Meet Tory Films Committee

REPRESENTATIVES of AIC are to meet members of the Conservative Films Committee at the House of Commons on February 13.

KINE. understands the association will be putting forward suggestions on entertainments tax, and asking for assistance in obtaining relief for cinemas with small box-office takings.

One of the points to be made will be that between January 1, 1956, and February 4 of this year, more than 210 cinemas have closed.

UNIONS SAY 'YES'

TWO unions have told SCMA that they would like to join the managers in forming an inter-union committee which would apply for representation on the all-industry tax committee.

They are NATKE and the ETU.

The third union approached, ACTT, has informed SCMA that the matter will be considered at an early date.

Talks on Quota Act Changes Promised for Autumn

THE GOVERNMENT proposes to start discussions with the industry in the autumn on amendments to the quota act, with a view to legislation following as soon as possible after the talks have finished.

Lord Mancroft gave this assurance during the committee stage of the Cinematograph Films Bill in the House of Lords on Tuesday after criticisms had been made of the way the industry had been misled over the government's quota intentions.

He said that, as far as the government was concerned, there was no question of bad faith. He apologised for any inconvenience which had been caused to the industry and gave an assurance that the government had no "evil intentions."

Lord Mancroft revealed the government's intentions during discussion of an amendment by Lord Lucas to delete the quota extension clause of the bill.

The amendment was withdrawn.

Lord Lucas moved an amendment that regulations dealing with British Film Fund Agency payments to producers should provide that organisations making films here using foreign currency and with special opportunities of employing foreign artists should not receive maximum levy benefits.

He said that the object of his amendment was to draw attention to the grave difficulties facing "all-British" producers. He claimed that American companies were making films here under advantageous conditions. He said that dollars earned by "Zarak" in America stayed there. Yet the same film might take up to £100,000 out of the levy. Furthermore, British producers had great difficulty in obtaining dollars, whereas American companies making films here did not.

Lord Archibald said that the amendment would mean penalising those with more opportunity, whether they used that opportunity or not. He pointed out that many British companies were in fact able

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William G. Altria, MBKS

Associate Advertisement Managers
S. Collins and R. Southworth

Editorial: 189, High Holborn, London, W.C.1
Phone: Chancery 3344
Advertising: 96, Long Acre, London, W.C.2
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Indefensible

FOR 25 years the industry has campaigned against the impost of the Sunday opening levy on cinemas. It seems, at long last, that exhibitors' protests are being received with sympathy in government quarters.

Lord Jessel has put down a motion in the House of Lords calling attention to the provision of the Sunday Entertainments Act, 1932, which discriminates against Sunday opening of cinemas. It will be discussed on February 20.

Pleased

The CEA has, of course, made many representations on this subject in the past and exhibitors can rightly feel pleased that the matter is to be discussed in Parliament.

Lord Jessel's action cannot achieve an immediate alteration of the law but it does provide a satisfactory means of bringing the trade's case before Parliament and the public.

Criticised

The Sunday charity contribution was, in fact, criticised by Lord Lucas and Lord Strabolgi during the committee stage of the Cinematograph Films Bill. Even Lord Mancroft, the government spokesman, admitted he was "not entirely happy about the situation."

Surely the time has arrived for a thorough reappraisal of this outmoded legislation.

It will be the hope of everybody in the trade that the matter will be raised at a later stage in the House of Commons and that parliamentary opinion will lead to the abolition of this indefensible and discriminatory tax.

LONG SHOTS

GOOD AITC CASE • ZANUCK RETURNS TO FOX • ANIMATED FILM FESTIVAL

THE detail of the memorandum submitted by the all-industry tax committee to the Chancellor was released following the meeting between the deputation from the committee and the economic secretary to the Treasury on Tuesday.

The AITC is to be congratulated once again on putting forward a first-class case which soberly and factually puts the economic position of the industry in its true perspective.

Exhibitors should find satisfaction in the fact that their interests, as indicated by Sir Alex King last week, are the dominant consideration in the proposals put before the Chancellor.

The document concludes with an appraisal of the future of the industry. In concise but forceful terms it clearly indicates that if the existing pattern of taxation is not changed, then the industry will be taxed out of existence within a very short time. The government, surely, must see the red light.

SO Darryl Zanuck's break with 20th Fox has been short-lived. He returns to the organisation as a member of the board of directors and also as a member of the company's finance committee.

20th-Fox was never anxious to let Zanuck go, for he has been a driving force in the organisation for so many years. His return to active participation in the corporation's affairs will be welcomed throughout the organisation.

PREPARATIONS, I hear, are now almost complete for Britain's first-ever International Animated Film Festival. John Halas, who inspired the festival and has acted as honorary adviser to the organising committee, confessed to me this week that it had been a colossal job sorting out hundreds of films from about 20 different countries and dividing them into categories such as comedy, philosophy, fantasy, caricature, history, puppetry, children's subjects, satire, musical and, of course, 3-D.

Each evening for a fortnight, starting on Saturday, February 23, the National Film Theatre will be screening a full-length animated film, supported by anything up to seven shorts, many of which, of course, will be having their first showing in this country. Among them are three full-length features —the Russian "The Golden Antelope" and the French "Mr. Wonderbird" and "Bonjour Paris."

THE demands for places in the programme have been phenomenal. At the weekend, for instance, John Halas had a telephone call from film producer G. Macskassy in Budapest, asking if he could send over two shorts for which he had just made English versions especially for the occasion; a place on the programme will be found for them.

Most of the famous cartoon characters will be represented and any absentees will most likely be the result of the modern trend of destroying old nitrate films.

In addition to the entertainment films, the evening performances will include some specially selected sponsored films, and, quietly in the morning, those who wish may see advertising films including even those that can be seen on television!

INCIDENTALLY, it is an interesting commentary on the attitude of television to films that the festival will be featured on both channels.

On February 19 the BBC is giving 45 minutes to excerpts and interviews with John Halas, Alexieff, the brilliant Frenchman, and Leo Salkin, of Magoo fame; and ATV is giving excerpts during 15 minute programmes on February 17 and 24 and March 3.

What is really interesting about this valuable bit of publicity is that John Halas did not have to ask for it: the television producers asked him!

THE number of apologies for absence noted at the luncheon following the annual meeting of the Kent branch CEA was not far short of the number of members present.

It is typical of the recent monthly meetings of the branch. The reason, I suppose is that so many members of the branch are members of neighbouring branches, and so far as the annual meetings are concerned the South Midlands, Kent and London functions follow one upon the other in the space of a few weeks.

The Kent branch might attract a larger attendance if it held its luncheons at a Kent coast resort—in the summer.

HOWEVER, the officers of the branch are undaunted, and Arthur Spencer-May, junr., continues in office for a second term.

Arthur expressed a view, shared by many, that the CEA had made a very fine choice in appointing Ellis Pinkney as general secretary. He spoke in appreciation, too, of Leslie Knopp and C. S. Algar, assistant secretary.

THE brief speeches were largely confined to pleasantries, but Tommy France chided members, declaring that he did not think they were running their cinemas the right way these days. Too much time, he thought, was wasted by intervals in the programme.

Tommy, bless him, had previously confessed that he was no longer actively engaged in running a cinema and was resigning from the GC and his trusteeship. But he hopes to continue as treasurer of the London branch.

Among the guests were J. D. Tutin, Ernest Carpenter and Marjorie Watts, representing South Midlands, Eric Rhodes, soon to take the chair in the London branch, Douglas Richards, Sussex chairman, Dickie Dewes and our very good friend Harry Adley.

NO-ONE, surely, needed to be convinced that the AITC's tax case to the Chancellor gave priority consideration to exhibitors' needs after Sir Alex King's lucid review of the position at the annual meeting of the Scottish branch, CEA, last week.

Sir Alex told members that the AITC had paid him a compliment by asking him to produce new tax scales in support of the industry's claim for £21 million relief. One, he said, had been accepted, unanimously, not only by the three financial advisers, but also by the full committee.

It made provision for a special and additional rebate for cinemas with small takings. The scale, he explained, was more flexible and would, for example, allow a return to the use of the once-popular 1s. 3d. seat.

And, finally, it provided for a tax-free allowance and percentage payments on the remainders for both tax and levy.

THESE pointers to the content of the AITC's case indicated that every type of cinema gets a fair break. And if Sir Alex, the trade's most vigorous and persistent tax campaigner, is satisfied, then there ought to be no cause for complaints.

Sir Alex paid tribute to the work of the AITC's three financial advisers, Clifford Barclay, the CEA's representative, he said, was an outstanding success as chairman, and the association was fortunate in having Ellis Pinkney serving with the committee.

The CEA's representatives, he said, had worked as a team. "We got all we asked for," he added with some satisfaction.

His one regret was that the services of Bob Godfrey, "one of the most knowledgeable of exhibitors," had been lost to the general council and the tax committee.

He was, of course, alluding to the North Western branch's recent rejection of Bob as a GC delegate. B. T. Davis, the president, bluntly commented later: "It's an act of ingratitude. . . ."

THE meeting gave a warm welcome to the president, the president-elect George Singleton (Scotland's own) and Ellis Pinkney, who shared the platform with John McLaughlin, Bert Green and Ian Turner. Regrettably, Teddy Hinge and James Walker, both under doctor's orders, and John Turner, were not able to be present.

The reports of the branch officers and of the sections, delivered by Alex Nicholson of Aberdeen, Norman Robertson of Dundee, T. Graham Salmon of Edinburgh, and Ian Turner, deputising for John Turner of Glasgow and the West, served to illustrate the truth that the Scottish branch is one of the most animated and progressive in the country.

BEFORE relinquishing the chairmanship, John McLaughlin, however, remarked upon the lack of enthusiasm of members.

Left: at the annual luncheon of the Scottish branch, CEA, in Glasgow, last week, the new chairman, Herbert J. Green (right) hands to the Lord Provost a cheque for the Hungarian Relief Fund. Centre: George Singleton addresses the annual meeting, while (l. to r.) B. T. Davis, John McLaughlin, Ian Turner and Ellis Pinkney listen attentively. Right: at the Cinema Club ball past president William Bendon (Picture House, Kirkcudbright) presents a tartan rug to Patricia Medina while president Alex Colquhoun (Renown) looks on

It seems the Scottish branch suffers from apathy in the same way as other branches; most of the responsibility and work is shouldered by the stalwarts of the executive and staff.

John's view was supported by George Singleton, who, in reporting apprenticeship scheme progress, asked the executive to appoint a younger man to the committee. He, of course, faces an exceedingly busy year as CEA president.

B. T. Davis emphatically pointed out that the presidency was by no means a sinecure; the work was becoming more and more onerous and time-consuming. His experience of the past year strengthens the argument that the CEA, inevitably, must appoint a permanent paid official to the post.

HOWEVER, the Scottish branch is not short of young blood to carry on the good work. John McLaughlin, Ian Turner, Jim Poole, George Gilchrist and W. Albin, among others, are making their presence felt.

Herbert Green was duly installed as branch chairman. It's a long time since he last occupied the chair; 1925 in fact, when Tom Ormiston was national president and at the time of the first CEA summer conference in Scotland.

"Other business" was dominated by discussions on the tax campaign and the Films Bill. B. T. Davis, referring to the tax, said that the AITC was in complete harmony, except on one point—the use of trailers.

George Singleton declared that he was opposed to the use of trailers, but after talks with South Wales exhibitors he thought there might be justification for using them in solus situations to inform the public that the only cinema serving town or village might have to close if substantial tax relief were not granted.

GEORGE GILCHRIST thought there was a danger of the industry using the wrong type of propaganda. His view was that the public is not interested in a loser.

That, indeed, is the crux of the matter. The industry is faced with the task of convincing the government that its needs are pressing, and, at the same time, it must "sell" the cinema to the public, more vigorously than ever, to meet the extending competition of television.

To plead poverty in public is dangerous and liable to create unfortunate repercussions for the industry. For this reason exhibitors should give careful thought to the content of the trailers, and, more importantly, whether any tangible benefit is to be derived from their use at the present time.

Ellis Pinkney, who had delayed his departure from London to hear the Lords committee stage debate on the Films Bill, was able to report on developments, although the information he had was not encouraging. However, members were appreciative of his concise review and explanations of points on the levy which are bothering exhibitors.

THE annual luncheon was distinguished by the presence of Lord Strathclyde, Minister of State for Scotland, Lord Clydesmuir, and the Lord Provost of Glasgow.

In the speeches of the Minister and the Lord Provost, it was evident that there is an awareness of the acute difficulties of the industry in government and civic quarters, for both spoke in sympathy of the current problems of the trade.

It was apparent that in Scotland, as in London and other CEA branch areas, the industry's case has been thoroughly established by the officers of the association.

Bert Green, in his quiet, unemotional manner, once again stressed the needs of the industry and B. T. Davis vigorously attacked government fiscal and legislative policies in a characteristically forthright speech, one of the best I have heard him deliver.

TRADITIONALLY, the Scottish event starts for members of the branch executive, the CEA's national officers and some of the visitor's from London, with the Green family's dinner party at the Playhouse, the night before the annual meeting.

A disappointment was the absence of George Green's wife, stricken with 'flu. Bert Green initiated a letter, signed by all present, containing our good wishes for a speedy recovery.

The occasion holds for the guests, and especially the southerners, memories of a delightful family party, cordial greetings, warm hospitality, the piping in of the haggis, the delivery of the traditional verse by Willie Kempsell, and the speeches demanded of all the males, with a penny-on-the-drum forefeit for a mention of the name of our hosts.

A bonny evening it was, enlivened by Bert's Jolson mimes, the vocal talents of the Singletons and George Taylor and his wife, and the banter of Alex King, Alec Frutin, Jack Hamson, Arthur Matthews, the evergreen George Urie Scott and Jim Poole.

THE night did not end with Auld Lang Syne. Dickie Pearl invited the Pooles, the Gilchrists and myself to join him for a nightcap, and we became involved in a lengthy but stimulating discussion on trends in the business.

Generally speaking, business in Scotland is better than it is south of the border, but the Scottish exhibitors are apprehensive about the coming extension of commercial television to Scotland in August.

ON Wednesday evening, John McLaughlin, retiring chairman, gave the customary dinner party to the branch executive and general council delegates, and here again the occasion was one of informality and musical entertainment.

For the first time the Glasgow Cinema Club staged its annual cinema ball on the same evening and with the attendance boosted by the large number of trade visitors to the city it proved to be one of the most successful in the history of the event, which goes back some 33 years.

AMONG the large number of Wardour Street executives who travelled to Glasgow for the branch lunch and the club dinner and ball were Charles Goldsmith and Doug King of Metro, Fred Hutchinson and Russell Hadley of Paramount, Bill Levy and Eddie Bryson of Columbia, Carl Stack of Warners and Macgregor Scott of AB-Pathe, E. J. Fancey of New Realm, Jack Henderson of British Lion. During the course of the evening I met W. McCarthy of Walls.

Fred Thomas and Harold Boodson of JARFID attended the luncheon and then flew to Belfast for the charity show of "The Battle of the River Plate" at the Royal Hippodrome.

MORE than 340 people were present at the dinner and stayed on for the dancing which went on to the early hours of the morning.

We enjoyed the hospitality of the Cinema Club president, Alex Colquhoun of Renown, and I am told that the tombola run by Mrs. George Marks realised £200. Star attraction of the evening was Patricia Medina, whose visit was arranged by Columbia.

I FLEW up to Glasgow in company with Dickie Pearl, John Adley and Sam Harris. I never cease to be amazed at Sam's physical and mental agility.

John Adley, like his father, is always extremely helpful on these out-of-town jaunts and on this occasion he smoothed the way by organising transport with the aid of Jerry Coussin, Pearl Dean and Youngers' branch manager for Scotland and the four northern counties.

LESLIE GREENSPAN, Eros general sales manager, is off to the provinces on Sunday. He will be calling at Glasgow, Newcastle, Leeds, Liverpool and Manchester, and hopes to be back in London on the following Friday.

The object of this lightning tour is to meet exhibitors and talk about playdates for "Godzilla, King of the Monsters" which had a notably successful run at the London Pavilion during the difficult weeks before Christmas.

In view of the inquiries for this "exploitation special" Eros expects a big demand for prints.

A FEW weeks back, I referred to the wonderful business that was being done with "The Hunchback of Notre Dame" at three Paris cinemas—the Normandy Rex and Moulin-Rouge.

At the end of the seventh week of the run at the three cinemas, the film had been seen by half a million people and the gross revenue totalled £201,000. The film is to be distributed in Britain by JARFID.

THE STROLLER

1957 TAX CASE IS DISCUSSED AT THE TREASURY—*continued from page 3*

'Disaster Has Already Befallen the Industry —It Must be Made Safe at Once'

heavier costs, and the only available source is through tax reduction.

It then points out that between 1954 and 1955 total consumer expenditure has increased by 7 per cent. while expenditure on cinema entertainment has decreased by 5 per cent. Also the share which cinema entertainment has of all forms of "entertainment" as defined in the *Monthly Digest of Statistics* has decreased by 9 per cent. Furthermore, the share which cinema entertainment has of total consumer expenditure has decreased by 11 per cent.

Part II of the document presents evidence from the exhibition, production and distribution sections of the industry.

The exhibitors' evidence was based on 756 answers to a questionnaire sent to a cross section of this side of the industry, a wider coverage than last year.

To check the accuracy of this collated information, comparisons were made with Board of Trade figures and were shown to be "reasonably accurate."

Tables in the case relating to exhibition for the year ending September, 1956, show that an estimated £10 million surplus, before providing for rent or depreciation, remained after deducting from gross takings entertainments tax, levy, film hire, wages and other overheads, and operating profit (before rent and depreciation), and including miscellaneous income.

The estimate made in December, 1955, showed a surplus of £11.2 million.

The committee claims that the exhibiting industry should produce earnings sufficient to cover depreciation of £7.3 million and profit (before charging rent) of £15 million —a total of £22.3 million.

On the basis of the estimated industry results for the year to September 30, 1956, there is a shortfall of £12.3 million on the exhibiting side.

PATTERN OF A NEW SCALE BASED ON A TAX FREE ALLOWANCE (*i.e.*, 1s.) ON EACH ADMISSION AND THEN 33⅓% OF BALANCE PAYABLE AS TAX AND LEVY AND 66⅔% TO INDUSTRY

Gross Admission Price	*Tax*	*Levy*	*Net*
s. d.	s. d.	s. d.	s. d.
10	—	—	10
11	—	—	11
1 0	—	1	11⅓
1 1	⅓	⅓	1 0⅓
1 2	⅓	⅓	1 1
1 3	⅓	⅓	1 2
1 4	⅓	⅓	1 2⅓
1 5	1⅓	⅓	1 3
1 6	1⅓	⅓	1 4
1 7	1⅓	⅓	1 4⅓
1 8	2⅓	⅓	1 5
1 9	2⅓	⅓	1 6
1 10	2⅓	⅓	1 6⅓
1 11	3⅓	⅓	1 7
2 0	3⅓	1	1 8
2 1	3⅓	1	1 8⅓
2 2	3⅓	1⅓	1 9
2 3	3⅓	1⅓	1 10
2 4	4	1⅓	1 10⅓
2 5	4⅓	1⅓	1 11
2 6	4⅓	1⅓	2 0
2 7	4⅓	2	2 0⅓
2 8	5	2	2 1
2 9	5	2	2 2
2 10	5⅓	2	2 2⅓
2 11	6	2	2 3
3 0	6	2	2 4
3 1	6⅓	2	2 4⅓
3 2	6⅓	2⅓	2 5
3 3	6⅓	2⅓	2 6
3 6	7⅓	2⅓	2 8
3 9	8⅓	2⅓	2 10
3 11	9⅓	2⅓	2 11
4 0	9⅓	2⅓	3 0
4 3	10⅓	2⅓	3 2
4 6	11⅓	2⅓	3 4
4 9	1 0⅓	2⅓	3 6
5 0	1 1⅓	2⅓	3 8
5 3	1 2⅓	2⅓	3 10
5 6	1 3⅓	2⅓	4 0
5 9	1 4⅓	2⅓	4 2
6 0	1 5⅓	2⅓	4 4
6 3	1 6⅓	2⅓	4 6
6 6	1 7⅓	2⅓	4 8

Annual Loss

The feature film producers' case includes returns for films registered in the 2¼ years to June 30, 1956. The report states that the annual loss on British quota long films may be taken at around £600,000.

Thus, in spite of the important aid received from the BFPF, British film production is still operating at a loss.

Dealing with short films, the committee reports ASFP's comments that the economic position of short film production has certainly not improved since the last submission.

Although a reduction in entertainments duty would not directly improve the position for British films rented on a flat basis, the association emphasises the vital need for a major reduction or abolition of the tax, so that the improved economic state of the industry would permit a higher basis of rentals for supporting programmes.

The additional net revenue required by the British film production industry to eliminate losses and make a reasonable profit (including the present levy) is made up as follows:

The deficiency on British long and short films (after crediting present levy) to break even, is, say, £750,000; plus levy at present rate £2,600,000 and profit margin of £2,500,000—a total of £5,850,000.

In the distributors' evidence it is revealed that the KRS collated figures of operating expenses for 1955 compared with 1954. These showed an increase of £175,446, notwithstanding steps taken for the further rationalisation of the industry by the grouping of offices.

Not Comparable

These figures are not directly comparable with Board of Trade statistics (which showed that the amounts retained by renters to cover operating costs dropped from £4,792,000 in 1954 to £4,613,000 in 1955) since the former includes costs of newsreel and 16-mm. distribution.

It is, however, clear that the distributors' income has declined while operating expenses have increased. The fall in income has doubtless continued into 1956 and will be aggravated by the closure of cinemas.

Part III of the document, The Case for Tax Relief, points out that since the case submitted last year established the need for £20 million tax reduction, the position of the industry has deteriorated.

Two tables show the application of the estimated gross takings of the industry for the year ending September, 1957, on the basis of the existing tax and levy, and the relative position if tax were reduced by approximately £21 and the reduction assumed to be effective for the whole year.

Gross takings are estimated at £102,400,000. From this is deducted under present conditions £33,500,000 entertainments tax (£12,500,000 after suggested tax relief); £2,800,000 levy (£5,000,000); and £23,100,000 film hire (£29,700,000), leaving exhibitors' share of £43,000,000 (£55,200,000).

From this is deducted £19,100,000 wages (£19,100,000) and £20,800,000 overheads (£20,800,000). This leaves £3,100,000 (£15,000,000) to which is added in both cases miscellaneous income of £7,000,000. This results in a surplus, before providing for depreciation or rent, of £10,100,000 (£22,300,000).

The estimate of £102,400,000 for 1956-7 is arrived at by making deductions of the estimated drop in attendances in that year, and the closure of theatres giving an attenance figure of 1,051 million. To that is applied the average gross admission price of 23.372d. (calculated for the third quarter of 1956 after seat prices had been raised).

The estimate for tax is arrived at on the basis of 87 per cent. for taxable admissions and the apportionment of seat prices according to a sample week in the third quarter of 1956.

The figures for wages and other overheads have been reduced to allow for cinemas that have closed, but no provision has been made for increased costs.

Part IV of the case deals with the dollar situation. While affirming that the case for tax relief is basically the same as a year ago, the committee submits that one possible reason for its rejection then does not apply today.

Situation Over

It is suggested that the situation referred to by the Chancellor in his budget speech in 1952—that a tax review would mean increasing dollar expenditure on American films—no longer applies.

The committee refers to a letter from Eric Johnston, president of the MPAA, to the Chancellor expressing the association's willingness to waive remittance rights on any additional sterling accruing from tax relief and stating that as long as the present exchange situation persists, the American companies will not seek additional dollar transfers for any such earnings and will spend the entire amount in sterling.

The case adds that the industry has agreed to rearrange its trading terms so that exhibitors secure the appropriate portion of any additional income arising from a tax reduction.

In conclusion, the AITC case considers the future. To provide guidance, it states, the committee obtained a report from Dr. Mark Abrams, of Research Services, Ltd., giving views on the anticipated trend of cinema attendances up to 1960.

This report shows that, on a simple projection of the trends shown by admissions for 1949 to 1956, 1960 admissions would be 1,000 million, assuming that the abnormal decline of 7.4 per cent. in 1955 and an estimated 6 per cent. in 1956 will be halted and that the future decline will be 2.65 per cent. a year.

On another basis, assuming 4.7 per cent. decline per year in admissions, estimated admissions for 1960 would be 920 million.

Growth of TV

Dr. Abrams' report attributes the major part of the decline to the growth of television. He estimates the number of TV licences in 1960 as at least 10 million, compared with an estimated 6¼ million at the end of 1956. This represents an increase of 54 per cent. in TV licences by 1960.

On another basis—a consideration of recent surveys of cinema attendances and TV ownership—Dr. Abrams estimated that in 1960 the annual cinema admissions will be between 945 and 1,025 million.

Based on its experience of the industry, the AITC regards Dr. Abrams' estimates as conservative and suggests that the decline in admissions in the next four years may well be much greater.

Nevertheless, the report states, assuming 1960 attendances to be 945 million and all other conditions the same as the estimates for 1956-7, the pattern of the financial results for the industry can be forecast:

Gross takings would be £92 million. From this would be deducted £30 million in entertainments duty, £5 million for the BFPF and £20 million for film hire. This would leave the exhibitors a share of £37 million, while wages and overheads would be £40 million. This deficit of £3 million would be offset by about £6 million in miscellaneous income to leave a surplus of only £3 million before providing for depreciation or rent.

This, the case concludes, would mean that disaster has already befallen the industry and to avert, or even minimise it, it is necessary to place the industry in a sound financial position now.

BFPA Considers The Quota

ARTHUR WATKINS was being formally appointed as vice-president at the executive council meeting of the BFPA yesterday, Wednesday.

The council was also discussing participation in 1957 film festivals.

Also on the agenda were feature film quota for 1957-58, appointment of representatives for meeting parliamentary film committees and the operation of the Anglo-Italian film agreement.

CLOSED . . .

THE Theatre Royal, Bolton, a 1,700-seater theatre in the John Buckley circuit, has closed down, but there is a possibility of it being reopened for a season of live shows.

The Silver Cinema, Wellingborough, which, with the Royal Cinema in the nearby town of Rushden, has been managed by H. J. Payne, was closed last Saturday.

Two Batley, Yorks, cinemas, the Plaza and the Victoria, closed down on Monday. They had been in existence for between 35 and 40 years.

. . . CLOSING

THE Rookery Picture House, Handsworth, Birmingham, which was opened in 1914, will close shortly. It is operated by Deecee Cinemas, Ltd..

The last of the cinemas owned in Norwich by the Raymond Stross company, the Theatre-de-luxe, is to close on Sunday. The city's oldest cinema, it was first opened in 1910.

A BAN on smoking in cinemas is to be demanded by the Rev. Llywelyn Williams, Labour MP for Abertillery.

He is asking the Home Secretary, Mr. R. A. Butler, in the Commons today (Thursday), to take powers to ban smoking in cinemas, theatres and public transport.

Equity Pact Restricts Use of TV Films

UNDER a new agreement between British Actors' Equity and the Television Film Producers' Association, restrictions are made upon the showing of TV films in cinemas.

The agreement provides that payment by the producer of the artist's total fee for appearing in a film shall secure the right to transmit the film not more than twice in each television region in the United Kingdom and without restriction in the rest of the Commonwealth, exclusive of Canada.

For the payment of a further sum, equal to a third of the artist's contractual fee, the producer may transmit the film a third time in any or all of the television regions of the United Kingdom.

Only on the payment of an additional sum—known as the exploitation fee—shall the producer have the unrestricted right to exhibit a television film in cinemas as well as on TV in Canada and outside the Commonwealth, and the right to exhibit a TV film in cinemas in the rest of the Commonwealth, provided that no film shall be shown both on TV and in cinemas in the United Kingdom without the consent of Equity.

This arrangement has been based, Equity assistant general secretary, Gerald Crozedell told KINE., on the principle that artists' fees should be related to the market to which their work goes. The sale of a television film to the United States, for example, greatly increased its value to the producer.

Minimum Terms

The agreement sets out minimum terms and conditions for all artists employed in films primarily made for television, but not films running 24 minutes or less.

It lays down a minimum daily rate of £7 and minimum weekly rate of £30, with a normal working day of not more than ten consecutive hours.

Before this agreement was made—it has been under negotiation for many months—Equity has made individual agreements embodying similar working conditions with producing companies. These are all now replaced by the new standard agreement.

The agreement was signed last Friday by representatives of Equity, headed by vice-president John Clements and general secretary Gordon Sandison, and by representatives of the Television Film Producers' Association, headed by chairman Harold Huth.

The Television Film Producers' Association came into being in April, 1956. Member companies include Douglas Fairbanks, Intel Films, Sapphire Films, Towers of London, ITP, Motley, TV Commercials, Jack Hylton Productions, The Danzigers, Guild Television and Young and Rubicam.

The secretary of the association is J. Glynn Hughes, who is also assistant secretary of ASFP, from whose offices the association operates. TFPA is however, run as an entirely separate association; the membership of the two organisations does not overlap and TFPA has from the first operated on its own subscription basis.

Magoptical Will Mean Earlier Bookings

MAGOPTICAL prints will enable many exhibitors to secure earlier film bookings. This, according to L. F. Rider, technical manager of Twentieth Century-Fox, is likely to prove a major advantage of the new compromise print.

He explained to KINE. that, while first-run exhibitors generally required magnetic prints, for later runs optical prints were more often needed. The Magoptical print, after completing its earlier bookings as magnetic, can then fall into the pool of optical prints, so enabling earlier bookings to be offered to those exhibitors equipped for optical sound only.

The new print consists basically of a CinemaScope four-track magnetic print with the addition of a half-width optical track which occupies part of the picture space. The aspect ratio is thus 2.35 to 1—the same as that of a normal optical CinemaScope print. The print is capable of running as four-track magnetic, single magnetic, standard optical or Perspecta sound.

Numerous Tests

Although, in theory, it would be expected that optical reproduction would be deteriorated as compared with the full-width track, in practice numerous tests have shown that (possibly because such films have been recorded with full modulation) the quality of sound is practically indistinguishable. Magoptical prints must be projected with the fader two points up.

The exhibitor equipped for the projection of optical CinemaScope prints will not be called upon to make any alteration whatever to his equipment. The exhibitor equipped for four-track magnetic will simply need a new aperture plate (which he may already have) for the 2.35 ratio; it may also be necessary to adjust the centre-line of the picture, although since in the Magoptical print this is identical with that of a normal optical print, for most theatres the only change required will be in the screen masking.

New Sprockets Needed

The exhibitor who is not yet equipped for CinemaScope will need to have his projectors fitted with new sprockets; the cost of this has been estimated at about £40. In addition, he will need a new splicer, since the splicer suitable for optical prints has register-pins of the wrong size for the new stock, is not made of non-magnetic material, and generally makes too wide a splice.

The Magoptical print may well be the answer to the present diversity of print standards which has been a headache to both renters and exhibitors. Nevertheless, it is anticipated that most renters will continue to supply also standard optical prints for servicing those theatres not equipped for the new gauge.

As reported in KINE. on January 17, RCA Great Britain, Ltd., is offering free installation and degaussing of the whole equipment to those exhibitors who order the new sprockets and joiner. Periodic degaussing will also be carried out under the existing service contract.

MANCHESTER watch committee has decided that the film "Garden of Eden" may be shown in the city's cinemas under a U certificate.

BFPA and Unions to Discuss Quota

SUGGESTIONS for amending the quota act are to be discussed at the next meeting of the BFPA, ACTT, ETU and NATKE on February 18. This was decided at a meeting this week when it was noted that the industry would shortly be consulted on the matter by the Board of Trade.

Principal subjects discussed at this week's meeting were the spread-over of production in film studios and the practicability of establishing a casualisation fund within the industry.

Because quarterly employment totals did not reveal adequately the extent to which employment fell during winter months it was decided that in future figures would be collected at the end of November, January and February in addition to those which have been collected for several years at the end of December.

The practicability of spreading film production more evenly over the year is to be considered by the individual associations and discussed again at a later meeting.

Start on Anglo British Support

THE first of Anglo-Amalgamated's series of ten British quota supporting features went into production at Merton Park on Tuesday.

Each will be shot at Merton Park and is expected to run for approximately 60 minutes. The first is a crime drama, "The Key Man," from a screenplay by J. Maclaren-Ross with Alec Snowden producing and Montgomery Tully directing.

Paramount Denies Take-over Rumour

A CATEGORICAL denial of any foundation for rumours that The Rank Organisation would shortly take over the distribution of Paramount releases in Great Britain has been made by F. E. Hutchinson, Paramount managing director.

The rumours have been associated with the recent sale of theatre interests and the disposal of Olympic Kinematograph Laboratories to The Rank Organisation.

Death of Arthur Nye

ARTHUR H. NYE, who was with National Screen Service for more than 25 years until his retirement four years ago, died on Saturday. He was 79.

THE CEA was among 66 bodies consulted by the Home Office when preparing the Shops Bill, which proposes to cut opening hours. So Mr. Butler, the new Home Secretary, told the Commons last week.

Zanuck Returns to Fox: Elected to Board

DARRYL F. ZANUCK has been elected a member of the board of directors of 20th Century-Fox Film Corporation.

Darryl F. Zanuck

Mr. Zanuck, who resigned last year as vice-president in charge of production at 20th Century-Fox to devote himself to independent film production, will also become a member of the finance committee of the company.

Mr. Zanuck, whose distinguished career has been closely woven with the fortunes of 20th Century-Fox since the merger of 20th Century Pictures and Fox Film Corporation in 1935, is currently completing his first production in England, "Island in the Sun," based on the best-selling novel by Alec Waugh. It will be released in June by the film company.

A three-time winner of the Irving Thalberg Memorial Award for outstanding productions, Mr. Zanuck's films have been consistently high on the roster of award winners. Pictures currently in preparation for 20th Century-Fox release by Mr. Zanuck include Ernest Hemingway's "The Sun also Rises," starring Ava Gardner; "The Day Christ Died," based on Jim Bishop's soon-to-be published book; "Parris Island," a story of the U.S Marine training centre's "Death March" of last year, and the story of Joseph Stalin, as yet not finally titled.

Lord Archibald FBFP Chairman

THE first meeting of the newly-formed Federation of British Film Producers was held last Thursday night. Lord Archibald was formally elected chairman by the founder members.

The only other officer to be appointed was Major Reginald Baker of Ealing Films, who was made vice-chairman and honorary treasurer.

Butcher's Trade Show

THE NEW British feature, "Assignment Redhead," is to be trade shown by Butcher's Film Distributors, Ltd., at the Deansgate Picture House, Manchester, next Tuesday, February 12, at 10.45 a.m.

Starring Richard Denning and Carole Mathews, the film will have an ABC circuit release, starting in London on March 4.

Butcher's Manchester representative, J. Stern, will be in attendance.

Quota Talks Promised

from page 3

to use American artists and capital through deals with U.S distributors.

He felt that discrimination would only be just where an American film shot in this country had been entirely set up in America.

Lord Mancroft said the present scheme was probably the best, it worked well and to depart from it might create great difficulties.

The amendment was withdrawn.

Lord Lucas moved another amendment aimed at giving the BFPA power to compel producers to supply detailed evidence of their entitlement to receive levy payments. Producers would be required to keep suitable records, to furnish them on demand and to allow entry to their premises by agency officials for examination of the books.

He asked Lord Mancroft for a categorical assurance that the agency would not part with any money until it was satisfied of the validity of the claim.

Lord Mancroft would not give such an assurance, but promised to investigate that safeguards were adequate.

The amendment was withdrawn.

'Curtail Powers'

Both Lord Archibald and Lord Lucas moved an amendment relating to the section of the bill dealing with the powers of Customs and Excise officers to obtain information. This sought to curtail these powers to the obtaining of information or examining books and accounts where it was relevant to the exhibitor's liability to pay levy.

Lord Lucas described the clause as it stood as a "snooper's charter" which enabled the officials to demand documents and accounts about confectionery sales.

Lord Mancroft said that that was not the intention of the government and he would have further consultations to ensure that the bill did not give Customs officials wider powers than had been intended.

The amendment was withdrawn.

Lord Lucas moved an amendment that Customs and Excise should not be able to deduct collection expenses from the levy. He said that the bill as proposed gave carte blanche to charge the fund any sum they saw fit.

Lord Mancroft said that the books would be open to public scrutiny which would prevent the possibility of overcharging. As the levy was an aid to the industry, any expenses should be met out of the levy.

The amendment was withdrawn.

Another amendment by Lord Lucas, which suggested that regulations dealing with agency payments to producers should not be made before "consultations with such bodies as appear to the Board of Trade to be representative of makers and exhibitors of British films" was also withdrawn.

Lord Archibald moved an amendment to delete the proposed extension of the loan-making powers of the NFFC, allowing loans to be made without the previous requirement that all other possible sources of finance had been first approached. He asked, "Surely we are entitled to reasons for this change?"

Lord Mancroft replied that he thought there was little likelihood of financially strong companies seeking NFFC help and he could not accept the contention that this could absorb NFFC money to the detriment of the smaller producers.

The amendment was withdrawn.

To the clause which states that the NFFC must carry out its duties in a manner calculated to pay its way, Lord Archibald moved an amendment to insert the words "taking one year with another." He said that this clause was, in effect, an instruction to exclude the element of risk.

Lord Mancroft said that the amendment could not be admitted for a technical reason, but he would consider again the points raised.

The amendment was withdrawn.

Resentment in the Commons Over Handling of Films Bill

by HUGH PILCHER, 'Kine.' parliamentary correspondent

SINCE the government rules out consultation with the film trade and industry over the unpopular quota clause of the Films Bill, backbench MPs propose to do the job for it. They expect to receive the bill in the Commons from the Lords by the end of this month and amendments will be tabled by both sides of the House.

At the end of last week the Labour Party's films committee decided to invite the CEA, the BFPA and the film unions to submit in writing their comments on the bill and their proposals for amendments.

These will be circulated to all members of the committee, which meets again next week to draw up a plan of campaign—although the amendments themselves cannot be tabled until after the bill's second reading in the Commons.

Meanwhile, Commons questions have extracted two main facts about film policy:

1. The new Chancellor, Mr. Peter Thorneycroft, is carrying out the survey of ET structure promised by Mr. Macmillan.

2. The new President of the Board of Trade, Sir David Eccles, follows the old policy of "no consultation" on quota over the present Films Bill, but—like Mr. Thorneycroft before him—says he will talk to everybody concerned about this subject later in the year.

For the record, his precise words in reply to Mr. Stephen Swingler were: "I shall later this year be consulting the Cinematograph Films Council and all sections of the industry about detailed amendments to the quota legislation."

But what about Mr. Thorneycroft's undertaking that levy and quota legislation should be separate, demanded Mr. Swingler.

"I am not aware of that undertaking," Sir David replied.

Then, looking worried, he added: "I find the number of bodies concerned rather bewildering, and it will take me a little time to consult them all."

The government's statement on ET review came from Mr. Enoch Powell, the new Financial Secretary to the Treasury, in refusing "to anticipate the budget" when replying to Sir Leonard Ropner.

Sir Leonard had asked for ET allowances for cinemas carrying out modernisation schemes.

Mr. Powell also stonewalled when Mr. William Shepherd asked the Treasury to make the ET scale more flexible, especially among the lower prices, "so that cinema owners may vary admission prices without increasing the incidence of tax out of all proportion to the yield to themselves."

Commons debates on the Films Bill are likely to be tinged with resentment not only at the failure to consult the trade over quota, but at being expected to rush through such an important measure without any hint of the future tax background.

Many MPs believe that, whatever ministers may say, tax and levy are inextricably bound up.

There will be no vote against a second reading, but many varied criticisms will be expressed.

For example, it will be argued that the compulsory levy on exhibitors is really a tax increase on them and a subsidy to the producers.

From that beginning views will divide. Some MPs will ask for an "open subsidy," which might be paid out of ET revenue earmarked for the purpose. Others would prefer a direct state subsidy unattached to ET.

The Bill in the Lords Last Week

LORD LUCAS moved an amendment that levy payments by an exhibitor should be treated as an allowable expense for the purpose of taxation. He admitted that the amendment was out of order because it dealt with taxation, but pointed out that under the voluntary scheme exhibitors had been able to charge levy payments as a business expense before taxation.

Lord Mancroft said, "I understand that the levy on exhibitors under clause 2 of the bill will, in the view of the Board of Inland Revenue, be allowable as a deduction in computing profit for income tax purposes."

Lord Lucas said that Lord Mancroft's statement would "satisfy everybody" and withdrew his amendment.

The aim of another amendment moved by Lord Lucas was to allow an exhibitor to deduct levy payments from box-office takings before calculating film hire, when this was on a percentage basis.

Lord Lucas said he would be satisfied if it could be suggested by the government spokesman that something that had worked well during the voluntary arrangement should be carried forward as an obligation under the statutory levy.

Lord Fairfax said that the amendment, although in order, could not be accepted for a number of reasons. Film hire, he said, was a matter of commercial dealing and individual contract, and the government's policy should be to intervene less, rather than more, in the affairs of the film industry.

In any event, the acceptance of the amendment would not protect the exhibitor if his distributor were determined to exert his bargaining position.

Lord Fairfax pointed out that, although there was no provision in the Finance Acts which said that the exhibitor was entitled to deduct entertainments tax before film hire was calculated, it was, in fact, fairly general practice for contracts to allow this. There seemed no reason why treatment of the levy payments should, in this context, be dealt with any differently from entertainments tax.

Lord Archibald thought that it could be taken as a matter of course that the industry would, by agreement, do what Lord Lucas wished to accomplish by his amendment.

The amendment was withdrawn.

Lord Lucas then moved an amendment aimed at making it statutory that an exhibitor could deduct levy payments from box-office takings before the Sunday charity contribution was calculated.

'Not Fair'

Lord Mancroft said that he had some sympathy with the point of view of Lord Lucas. Since the amendment was outside the general content and subject of the bill, nobody had been consulted on this point. He did not think it would be fair to local authorities if it were suddenly brought into the bill without their being consulted in any way.

Lord Mancroft said he could not accept the amendment because of the local government aspect, because he did not think that as drafted it would achieve its purpose and because a great deal of other amendment would be required consequently, with a lengthy schedule.

Lord Mancroft said he was prepared to have further consultations with the President of the Board of Trade on the matter.

The amendment was withdrawn.

Lord Archibald moved an amendment that the Cinematograph Films Council and organisations representing producers and exhibitors should be consulted by the Board of Trade before regulations governing agency payments to British film makers were made.

Lord Archibald said that the difficulty with clause 3 was that it provided for a series of regulations, but failed to lay down the general principles under which those regulations would be drawn.

He had come to the conclusion that it was a fairly hopeless business to try to put down detailed amendments and that the more reasonable course was to suggest consultation with the Board of Trade and the industry.

Lord Mancroft indicated that in practice trade bodies would be consulted on a matter directly their concern.

The amendment was withdrawn.

Lord Lucas moved an amendment to exclude from levy benefits any British films primarily made for television, newsreels, trailers and any films which an exhibitor is paid to show, and any government films.

His amendment was also aimed at preventing the televising of films which had benefited from levy payments for seven years after the date of the last payment.

Lord Mancroft said "We do not intend to depart very far from the detailed arrangements which have applied to the voluntary scheme. The Board of Trade would not propose to admit as eligible for payment either newsreels or trailers, films which an exhibitor is paid to show or government films.

It was difficult to see, he continued, why films made primarily for television should be excluded from levy payments. These payments were made *pro rata* with box-office earnings and it was not supposed to depart from this principle when the fund became statutory. The part of the amendment restricting the televising of films for seven years after the last levy payment was not acceptable in any circumstances, said Lord Mancroft.

The sale of television rights were in addition to the producers' revenue and there seemed to be no reason why they should not sell those rights after exhausting the earning capacity of a film in cinemas

The amendment was withdrawn.

The Big Day of the Year for the Trade in Scotland

Scottish Exhibitors Appeal to Chancellor: 'Save the Trade'

A SERIOUS situation confronting the exhibiting industry was envisaged at the annual meetings of the Scottish branch, CEA, and of the Scottish Cinematograph Benevolent Fund and also at the annual luncheon, all held in Glasgow on Wednesday, January 30.

The first alarm was sounded by Sir Alexander B. King in his annual report on entertainments tax at the branch meeting.

"I say definitely that if this £33,000,000 impost is continued it means the extinction of the British film industry," he went on.

For 30 years successive governments had committed themselves to the policy of promoting a British film industry. He, therefore, did not think it consistent with that often-expressed government policy that the tax on cinemas was the highest form of entertainments tax in Great Britain. He believed, in fact, that entertainments tax on British cinemas was the highest in the world.

"Let me give you an example of a small cinema in Ayrshire. In the past six years it has paid £1,300 per annum in entertainments tax. It was kept open in the hope that tax would be reduced. Now it is closed. Shareholders and guarantor have lost their money. The bond holder is likely to sell out as a dance hall—and dance halls pay no entertainments tax and the Chancellor has lost his £1,300."

After dealing with the improvement and modernising of cinemas, Sir Alex. said that last summer many exhibitors, including the big circuits, were driven as an experiment to increase their prices. He prophesied that this would be proved a mistake. Because of the bad incidence of the tax, the increases had meant extra entertainments tax to the Treasury with exhibitors' net receipts no better off.

As regards this year's campaign, Sir Alex. said that the AITC had now reached agreement in its approach to the Chancellor.

Sir Alex. said he had designed a tax scheme which had been accepted by the AITC. It gave a special and additional rebate to exhibitors with small takings. Not only would they get the substantial reduction which they needed, but also complete flexibility in their admission prices. It would bring back the 1s. 3d. seat and do away with prices such as 1s. 10d. and 2s. 2d.

There would be no part of any tax concession going to America. The break figure question had been discussed with the KRS and it had been arranged that exhibitors would secure an appropriate proportion of any additional income received through a reduction in tax.

Sir Alex. said there would be pamphlets issued to help exhibitors state their case. Firstly, the submission to the Chancellor consisted of some 20 foolscap pages; secondly there would be a concise brief for MPs and the industry; and, thirdly, there would be a pamphlet for exhibitors to use with arguments when approaching MPs.

B. T. Davis, CEA president, discussed the pros and cons of using cinema screens in the tax campaign; he hoped that the question had been settled in a way which would maintain unity within the association and within the industry as a whole.

It was a fact, he added, that many members were awaiting the outcome of the next Budget to see whether or not they would carry on.

George Gilchrist contended that the public was not interested in losers. The public liked to see a winner. There were more people going to the cinema now than before the war. He did not think it wise to advertise their adversity.

George Singleton agreed with Mr. Gilchrist that it was not psychologically sound to tell the public how desperate the exhibitors were. They had got to convince the Chancellor that things were desperate and how to do that was their problem.

Mr. Gilchrist moved and it was carried unanimously that a telegram be sent from the meeting to the Chancellor of the Exchequer deploring the situation, the telegram to be drafted later by Sir Alex. B. King.

For the first time for many years the Scottish secretary John R. Turner, was absent through illness. It was agreed to send a message expressing members' regret.

A. W. Nicholson presented the report for the Aberdeen section, where the apprenticeship scheme was flourishing with 24 boys undergoing instruction.

Report for Dundee was presented by Norman J. A. Robertson, who said that 41 boys were attending apprenticeship classes, although there were only seven in the third or fourth year.

T. Graham Salmon, presenting the Edinburgh section report, gave a warning that if objections to licensing conditions were not pressed this year, exhibitors would be held in future years to have acquiesced.

Ian Turner reported for Glasgow and West of Scotland that the number of meetings held had been reduced because of the illness of the section chairman, George Taylor, who has now recovered.

A report on the Scottish Films Council was given by George Singleton, who stated that 62,193 films had been issued from the library and that two films, "Introducing Scotland" and "Victory Over Pain," the story of the discovery of chloroform, were being made.

Mr. Singleton also presented the report of the CEA-NATKE apprenticeship committee. During the year there had been 78 new apprentices; the year before there had been 124. In four years they had indentured 362 apprentices. There had been no difficulties with the union.

John McLaughlin reported that there had been three meetings of the CEA-NATKE conciliation committee. The union had not been in any way difficult to deal with.

The following appointments were made: Chairman, Herbert J. Green; vice-chairman, A. Matthews; hon. solicitor, T. Graham Salmon; treasurer, Herbert J. Green; trustees, J. Welsh, R. McLaughlin and George Singleton; auditors, Thos. Smith and Son; delegates to general council, H. J. Green (chairman), Glasgow and West of Scotland, Sir A. B. King, J. Hamson, J. Wallace and R. M. Donald; Edinburgh, J. K. S. Poole and John McLaughlin; Dundee, Miss M. F. McIntosh.

The 1957 executive is: Glasgow and West of Scotland, C. F. Booth (CMA), D. Robilliard (ABC), A. Fleming, G. Taylor, S. Bendon, G. Kemp and G. U. Scott; Edinburgh, W. Albin, D. McGee, G. Gilchrist and R. McLaughlin; Dundee, R. D. Nicholson; Aberdeen, A. W. Nicholson.

John McLaughlin, retiring chairman, invests Herbert J. Green with his chain of office

This is the text of the telegram sent by the Scottish branch, CEA, to the Chancellor of the Exchequer last Thursday:

"At the annual meeting of the Scottish branch of the Cinematograph Exhibitors' Association held in Glasgow today, at which were present representatives of cinemas from all parts of Scotland, the serious plight of cinema proprietors due to excessive entertainments tax was deplored.

"Cinema proprietors beg you in your Budget statement either to abolish this unfair and discriminatory entertainments tax or to substantially reduce same so that the Scottish cinema industry may be saved from extinction.

"We are fortified in making this request by the encouraging statement made by your predecessor last year."

A Good Year for SCTBF

1956 had been a satisfactory year, with less evidence of the occasional factional feeling which he had regretted in the past, said J. K. S. Poole, chairman, at the annual meeting of Scottish Cinematograph Trade Benevolent Fund, which was held after the Scottish CEA luncheon in Glasgow last week.

The treasurer's statement, which was unanimously adopted, showed that benevolent payments amounted to £7,962 and that the capital account of the fund was now £98,271 11s. 7d.

Mr. Poole noted that collection boxes had brought in £437 18s. 5d. in the year. This was a considerable increase, but he suggested that a target of £3 per hall would bring in far more.

George Marks pointed out that collecting boxes represented contributions from renters as well.

The Ormiston Trophy for the best collection box was handed to C. Caine, manager of Poole's Synod Hall, Edinburgh, a previous winner.

The following office bearers were elected: Chairman, W. A. Bauchop (AB-Pathe); vice-chairman, George Singleton and H. G. Spary; treasurer, H. J. Green.

The following were elected to vacancies on the council of management: James Wallace, S. Bendon, A. W. Nicholson (CEA); H. McGettigan, H. G. Spary, G. Marks (KRS, which is entitled to one other member); J. Douglas, A. Cameron, R. Vallance (NATKE); K. McLaughlin (SCMA); John McLaughlin (ordinary member).

'Whitehall Understands Your Case' says Minister

AN ASSURANCE that the spokesmen of the cinema industry had forcefully presented their case for assistance to the government and that the trade's difficulties were appreciated was given by Lord Strathclyde, Minister of State for Scotland, at the luncheon which followed the Scottish CEA annual meeting.

The chair was occupied by the newly-elected chairman, Herbert J. Green, who was accompanied at the top table by Lord Clydesmuir, chairman of the Scottish branch of the National Playing Fields Association; the Lord Provost of Glasgow, Andrew Hood, and Mrs. Hood; Sir Alexander King and Lady King; B. T. Davis, CEA president, and Mrs. Davis; George Singleton, branch vice-chairman, and Mrs. Singleton; and Ellis Pinkney, CEA general secretary, and Mrs. Pinkney.

Mr. Green said that the industry had become such an important asset to the life of the country that even Chancellors took notice. In the past they had unfortunately taken the wrong kind of notice: that one way traffic kind of notice that took and took until it killed the goose that laid the golden eggs.

"Please do not think," he added, "that we are complete pessimists. As showmen we cannot afford to be pessimists. The numbers of our cinemas may diminish, but we are all trying hard to pull through.

In his reply to the toast to the Corporation of Glasgow, proposed by John McLaughlin, the Lord Provost said that the city had six or eight extensive housing schemes and in not one of them was there a single cinema.

Proposing the toast to the CEA, Lord Strathclyde said that the cinema's business was to entertain and the record of the years showed how successful it had been, particularly in Scotland.

"I do assure you that your spokesmen have been not only assiduous but forceful—very forceful indeed—in presenting your case in Whitehall and there it is clearly understood," he went on.

"There is no lack of appreciation of your difficulties and there is no tendency anywhere in the government to set them aside in any light-hearted manner."

Replying to the toast, B. T. Davis said that people in authority had failed to realise that the cinema industry was really at the point where it needed help.

During the course of the speeches at the luncheon Mr. Green presented the Lord Provost with a cheque for £2,423 raised by part collections in Glasgow and West of Scotland for the Hungarian Relief Fund, and Jack Hamson presented a cheque for £15,000 to Lord Clydesmuir, chairman of the Scottish branch of the National Playing Fields Association.

The Financial Angle

Tax Cut Talk Causes Spurt

by V. J. Burtt, "Kine." city editor

PERSISTENT talk of a possible reduction in entertainments tax concentrated attention in the cinema share market last week on the "big boys."

The 5s. ordinary shares of The Rank Organisation were in demand and rose 1s. to 9s. 3d., while the A shares put on 6d. to 8s. 3d.

The Gaumont group, too, showed all-round improvement, although the rises were not so big. The 10s. ordinary and 5s. A shares both rose 3d. to 10s. 3d. and 5s. 3d. respectively. Another good spot were Stoll Theatres which were 4½d. higher at 3s. 9d.

Against this trend moved Associated British Picture ordinary, losing 3d. to 9s. 9d.

Share Movements

	Latest Price	Week Change
A.B.P.C. Ord. (5/–) ...	9/9	–/3
,, 6% Pref. ...	12/3	—
,, 4½ Pre.pf. ...	10/3	—
B. & D. Films 5½% Pref. (17/–) ...	12/9	—
Brit. Lion Studios 6% Pref. (£1) ...	12/–	—
,, Ord. (2/–) ...	2/–	—
Capital Prov. News Ord. (5/–)	3/1½	—
Cinema Television "B" Ord. (–/6) ...	2/10½	—
Dufay Ord. (2/–) ...	1/3	–/1½
Gaumont British Ord. (10/–)	10/3	+/3
,, "A" Ord. (5/–) ...	5/3	+/3
,, 5½% 1st Pref. ...	12/3	+/3
,, 3½% Debs. ...	£65¼	—
General Theatres Prefd. (6/8)	7/6	+/3
Granada Theatres 4½% 1st Pref. ...	9/3	—
Humphries (George) & Co. Ord. (5/–) ...	20/6	—
Ilford (5/–) Ord. ...	14/–	—
Kershaw (A) Ord. (1/–)	14/–	—
Moss Empires Ord. (4/–)	4/9	—
Odeon Assoc. 4½% Pref. (£1)	8/–	—
,, 3½% Debs. ...	£60	—
Odeon Properties 4½% Pref. (£1) ...	8/9	—
,, 3½% Debs. ...	£61	—
P.C.T. 7½% "A" Pref. (£1)	15/6	—
,, 10% Cum. Pref. (£1)	14/–	—
P.C.T. Construction 7% Pref. (£1) ...	17/6	—
Rank Organisation Ord. (5/–)	9/3	+1/–
,, "A"	8/3	+/6
,, 6% Pref. (£1) ...	13/–	—
Rank Precision Industries 5½% Debs.	£93½	—
Shipman & King 5% 1st Pref. (£1) ...	10/–	—
Stoll Theatres Ord. (4/–)	3/9	+/4½
Technicolor Ord. (5/–)	9/1½	—
20th Century Ord. (1/–)	1/1½	—
,, 8% Pref. (10/–) ...	7/6	—

Leeds Exhibitors to Meet on Tax Trailers

A MEETING of exhibitors was held at the Great Northern Hotel, Leeds, yesterday, Wednesday, to discuss the arrangements for tax trailers in selected situations in accordance with the proposals made by the Leeds and District branch of the CEA and now adopted by the general council.

News from U.S to You

Levy Plan: Johnston Urges Conciliation

by LEONARD COULTER, "Kine." New York correspondent

IN SPITE of suggestions about "discrimination" in the proposals now under consideration in Britain for the operation of the statutory levy, American producers seem to be in a conciliatory mood.

At last week's meeting of the Motion Picture Association some protests were heard about what was described as "anti-American discrimination," but no willingness to provoke a major clash was evidenced.

Eric Johnston, MPAA president, urged members present at the meeting to formulate a joint policy under which, for instance, they might offer to return to Britain a percentage of their revenues earned outside the country on pictures made by American companies under the quota rules.

This course was suggested as a first step towards avoiding what could become a damaging breach of Anglo-American film relations.

■ ■

NOW THAT Thomas F. O'Neil, jnr., head of RKO, has announced that it is not his intention to liquidate the company completely, there is widespread speculation as to the course of its future activities.

All the present signs and portents indicate that RKO will no longer rank as a major producer of theatrical product, but will function mainly as a finance-plus-facilities institution for independent producers.

Having disbanded its American distribution machinery it is not in a position to include in its facilities such services as can be rendered by, say, United Artists, and would be compelled to make such distribution deals as it could from time to time.

Mr. O'Neil, by the way, at his recently-held press conference announcing the Universal deal, confessed he was extremely annoyed by the rumours spread in Hollywood of RKO's impending demise. These he attributed to a "certain person who was previously connected with the business."

That "certain person" is understood to be someone who was employed by RKO during the Howard Hughes regime. Mr. Hughes is probably unaware of what is happening, but the gentleman concerned might well, it is thought, be intrigued by the possibility of provoking a situation in which his former boss might be lured back to his first love.

■ ■ ■

ALTHOUGH Columbia now claims to have a higher gross in Britain than any other major U.S. film company, it is not intending to rest on its laurels. For a new sales manager has been appointed by Columbia International — Morris Goodman, who joined the company in 1949 and was continental sales manager until about a year ago.

■ ■ ■

ARE televised films good or bad for the exhibitor? Spyros P. Skouras, president of Twentieth Century-Fox, said in New York the other day that TV was impelling more people to see new and superior products in the cinema.

Albert E. Sindlinger, who heads a research concern tells another story.

He said: "Our studies show that every week since last October more than 100,000,000 different people watch movies at least once a week. Our latest issue of *Activity* shows that 45,000,000 people each day now see movies—about 5,000,000 of them at theatres and 40,000,000 on TV."

■ ■ ■

WHEN, under the aegis of Arthur M. Loew, who had at that time agreed to become president of Loew's, Inc., Sir Michael Balcon and Reginald Baker made a joint announcement that they were going into business together, nothing was said about an escape clause in the contract covering the pictures which Ealing was to make for MGM release.

Now that Ealing's "Man in the Sky" has been screened here for Metro executives, however, there is some doubt whether MGM considers it altogether suitable for American release on the usual commercial basis.

If that first impression is confirmed, and Loew's is not prepared to create a special department for handling it, the company may exercise its option not to distribute it.

Ulster Notes

ABC's Louis Lewis Retires

LOUIS LEWIS, who for the past five years has been district manager for ABC in Northern Ireland, has retired.

Twenty-five years with the company, Mr. Lewis last week travelled to London, where he attended a dinner at the Cafe Royal in his honour. A presentation was made to him by D. G. Goodlatte, managing director of ABC, on behalf of the company.

In Belfast, he also attended a ceremony, at which he was made a presentation by the staffs of ABC theatres in Northern Ireland.

At the week-end Mr. Lewis called on the Lord Mayor of Belfast (R. J. R. Harcourt), to introduce his successor, C. Kenneth Oakes.

■ ■ ■

Cinema, theatre and cinema cafe workers in Northern Ireland are demanding more pay.

NATKE announced last week that it had applied to the CEA, on behalf of its members, for wage increases of 10 per cent. on all rates above £7 a week and 15 per cent. on all rates below £7 a week.

It also demanded that the 48-hour week should be reduced to 44 hours in the case of male employees, and the 44-hour week to 40 hours in the case of females.

Other demands were that the paid annual fortnight holiday be extended to three weeks and that all cinemas and live theatres should close on Christmas Day and Good Friday.

The demands were on behalf of 1,200 workers, just over half of whom are women. The joint industrial council for the trade will eventually consider the application.

Interim Order for Fox Over 'Anastasia'

IN THE dispute over the two films called "Anastasia" Mr. Justice Roxburgh, in the Chancery Division last Friday, held that Twentieth Century-Fox Film Corp. and Twentieth Century-Fox Film Co. were entitled to an interim order that Gala Film Distributors, Ltd., and Carlton and Majestic Cinemas and Dance Hall, Ltd., were not to use the name "Anastasia," or any combination of words including Anastasia, which would be calculated to lead to the belief that their film was the plaintiffs' film or based upon the play of which the plaintiffs held the rights.

As to the suggested title "Is Anna Anderson Anastasia?" with the subheading "This is not the film of the play," his lordship directed that the letters should be of the same size and colour and that the word "not" should be underlined.

He did not see why the defendants should not exploit by means of a film the public interest in the case of Anna Anderson which had been aroused. Subject to these restrictions he would grant the injunction he had indicated. Costs of the motion would be plaintiffs' costs in the action.

LONDON SCMA TAX VIEWS SENT TO CHANCELLOR

THE London and Home Counties branch, SCMA, has given the Chancellor of the Exchequer its views on entertainments tax and the tax's crippling effect on cinemas.

"It is appreciated that revenue you must have," wrote the branch secretary, T. C. Graham. "But this branch wishes to point out that if the entertainments tax is continued in its present form then the closure of more cinemas than has already been announced is inevitable, and not only will your revenue decline to no good purpose, but there will be considerable unemployment among specialist staff such as cinema managers, for whose services there is very little other market."

The Chancellor was reminded that the cinema business is Britain's fifth biggest industry — "employing, directly and indirectly, a huge number of workers, many of whom, together with their managers, are threatened with loss of their jobs. We buttress a large export business in films and equipment which cannot go on without a prosperous home market."

Cinema Withdrawn at Auction

THE PLAZA, Ainsdale, Southport, which was offered by auction on January 31, as a going concern, was withdrawn at £5,000. The auctioneer stated afterwards that several people were still interested. Bought by the present proprietors from the Coliseum Company five years ago, the Plaza has seating for about 600 persons. When the theatre changed hands, it was renovated and re-equipped at a cost of £5,000.

UP WEST

The Giant, Baby and Tolstoy Won't Budge

THERE have been quite a few programme changes in the West End, but three films stubbornly refuse to budge, "War and Peace," "Giant" and "Baby Doll."

■ ■ ■

AB-PATHE'S "War and Peace" (VistaVision), the eldest of the trio, is doing better than ever now that the two shows a day with all seats bookable policy has been adopted at the Plaza. Outstanding in every department, the film deserves to run until Doomsday and probably will.

■ ■ ■

WARNER'S big 'un, "Giant," plays continuously at the Warner Theatre. The kick-off is at twelve and this enables the film to be screened three times a day. It, too, has hit the jackpot.

■ ■ ■

"BABY DOLL" (Warner), with its much more handy footage, is being unspooled five times a day at the London Pavilion. And it hasn't worn out its welcome. The reverse is definitely the case. Takings have been consistently high.

■ ■ ■

JARFID'S latest, "Ill Met by Moonlight" (VistaVision — British), made an excellent start at the Odeon, Leicester Square. Grand adventure fare, with a war background, it gives Dirk Bogarde his real chance and he, in his own unassuming but irresistible way, seizes it.

■ ■ ■

UNITED ARTISTS' "The King and Four Queens" (CinemaScope) held up well at the Gaumont, Haymarket. Clark Gable is the star of this sexy western and he's obviously no back number.

■ ■ ■

JARFID'S "Battle Hymn" (Universal—CinemaScope), an unusual war film, has been doing sound business at the Leicester Square Theatre. It not only tells a true and exciting story, but also features Rock Hudson. A shrewd box-office combination this.

■ ■ ■

THE LATEST bombshell, however, is Twentieth Century-Fox's "The Girl Can't Help It" (CinemaScope). An enormously funny gangster-cum-rock-'n'-roll burlesque exploiting Jayne Mansfield, the girl with the breathtaking facade, it delighted all but the sourest and most senile critics and is fairly pulverising the cash customers. The receipts at the Carlton, Haymarket, over the week-end were comparable with those of "The King and I." From today, it is running concurrently at the Rialto, Coventry Street, where Fox's "Between Heaven and Hell" (CinemaScope) has just ended a highly profitable stay. The latter, a rugged war film, supercharged with suspense, should repeat history on tour.

■ ■ ■

MGM'S "The Man in the Sky" (British) is doing nicely at the Empire. No records have been shattered, but attendances are at a healthy level.

■ ■ ■

NEXT DOOR at the Ritz, "High Society" (MGM—VistaVision) continues to pack 'em in. This fabulous musical began the first leg of its London release last Monday and by all accounts it's going to be a world beater.

■ ■ ■

ANGLO'S "The Counterfeit Plan" (British) and "Don't Knock the Rock" (Columbia) are proving a great team at the New Victoria, as well as the Astoria, Charing Cross Road.

■ ■ ■

ORB'S "Garden of Eden," the first nudist colony opus, has, needless to say, clicked at the Paris-Pullman. Independent exhibitors are queueing up for the film, and no wonder!

ON RELEASE

BRITISH LION'S "Three Men in a Boat" (Independent—CinemaScope—British), the headline hitter of the general releases, is taking terrific money in both high and low-class situations. John Woolf, its sponsor, has a happy knack of pulling one from out of the bag, and all power to him. His enterprise and courage deserve a rich reward.

WARNER'S "Moby Dick" (British) definitely got off on the right foot, but welcome as its success is, it is doing no more than was expected of it. A costly production, adapted from a classic and star-decked, it truly bought its success.

JARFID'S "The Spanish Gardener" (VistaVision — British) has made its presence felt. Adapted from A. J. Cronin's best-seller about a fantastically possessive father, it scorns rough stuff, but subtly plays on the heart and stimulates the mind.

PARAMOUNT'S "Three Violent People" (VistaVision) succeeded in gathering in quite a few shekels, thereby confirming that there is always a ready market for westerns.

"LOSER TAKES ALL" (British Lion—CinemaScope—British) did not break the bank, although set in Monte Carlo, but neither did it come away empty handed.

AS FOR the current double bills, the less said about them the better.

Newsreels Need News Value to Survive

THE announcements that Paramount is going out of the newsreel business and that the Granada circuit has decided to discontinue newsreels are sad, but, let's face it, not surprising. Fierce competition from TV has obviously compelled both organisations to reach this sorry decision, but those responsible for the compiling, editing and printing of newsreels cannot entirely escape blame.

Almost since our industry began, newsreels have been a major attraction of cinema programmes. Their rousing signature tunes, keen rivalry and the snappy commentary of people such as E. V. H. Emmett gave them punch and endeared them to all types of audiences. But during the war years they lost their initiative by pooling their resources, and somehow they've never regained it.

Today, apart from a few headline opening shots, the newsreels are little more than screen magazines, and dreary ones at that. Each issue is padded with scenes of floods in Middle Europe, carnivals at Cannes and Monte Carlo, beauty parades at Los Angeles and Pasadena, baby shows, glimpses of the latest arrivals at the Zoo, and Cabinet Ministers coming from and going to Downing Street.

The format of the newsreel is, in fact, so stereotyped that I can confidently predict what they'll feature in the near future. And here goes: The Boat Race puffed out with scenes of vendors of the rivals' colours, a close-up of the formidable Mrs. Topper prodding the turf at Aintree prior to the Grand National and the Cup Final.

Come now, you newsreel wallahs, pull up your socks and give us really live topicals. The world's still your oyster!

MIGHTY GODZILLA

is coming your way

Reserve your booking for this terrific exploitation programme

X CERT.

B

April Start for Kenneth More-British Lion Film

THE FIRST of the four films in which Kenneth More will star under his agreement with British Lion, "The Enchanted Hour," will go into production at the end of April.

The film, a comedy which is based on a Paul Gallico short story, will be in colour and is to be produced and directed by Henry Cornelius.

Neutral Registration for 'Victory at Sea'

ARCHWAY'S "Victory at Sea," a vivid film history of naval warfare composed entirely of authentic film footage taken by Allied and Axis combat photographers, is to be trade shown on Wednesday, February 20, at the Hammer Theatre, starting at 10.30 a.m.

The film has a U certificate and the Board of Trade has given it a neutral registration, thus it does not count for or against an exhibitor's quota.

IN ITS first seven days at the Leicester Square Theatre, Universal-International's Technicolor and CinemaScope production, "Battle Hymn," took more money than any other JARFID film at the cinema for over 12 months.

Twenty RKO Productions for British Release

TWENTY completed productions are ready for release by RKO-Radio in Britain. The programme includes Diana Dors' first two Hollywood pictures, Eddie Fisher's first screen musical, and Rod Steiger's initial sympathetic starring role. More than half the 20 are in colour and wide screen.

Release dates have already been set for several of the subjects, including "Oklahoma!" which is doing well on its pre-release runs in Britain and Eire. The Rodgers and Hammerstein CinemaScope-Technicolor musical starts its release dates, many of them extended engagements, in March.

The line-up also includes: "Bundle of Joy," Technicolor and RKO-Scope comedy romance with music, presenting singer Eddie Fisher in his first screen role, starred with Debbie Reynolds, and co-starring Adolphe Menjou and Tommy Noonan. The film starts its London release early this month.

Also for release this month is "No Road Back," a British drama of the underworld, starring Skip Homeier, Paul Carpenter and Patricia Dainton.

"I Married a Woman," Diana Dors' first Hollywood picture, a comedy romance in wide screen about a beautiful wife who resents being exploited to advertise beer. Her co-star is George Gobel.

King Brothers' "The Brave One" is an adventure romance about a boy and a bull in Mexico, where it was filmed under director Irving Rapper. The CinemaScope-Technicolor production stars Michel Ray, Joi Lansing, Rudolpho Hoyos and Fermin Rivera.

"Jet Pilot," is a Howard Hughes' air drama, starring John Wayne and Janet Leigh. In Technicolor and Superscope.

"The Day They Gave Babies Away," is a human drama about a pioneer family, in colour and wide screen, starring Glynis Johns and Cameron Mitchell.

"Public Pigeon No. 1," is a comedy about a simpleton who gets entangled with con men, starring Red Skelton, Vivian Blaine and Janet Blair. A Technicolor and RKO-Scope production.

"Run of the Arrow" stars Rod Steiger and Sarita Montiel. The adventure drama is in Technicolor and RKO-Scope.

"The Unholy Wife," starring Diana Dors and Rod Steiger, is the drama in colour and wide screen of a faithless wife who schemes the death of her husband. John Farrow produced and directed.

Comedy Romance

"The Girl Most Likely," gay comedy romance, in colour and wide screen, stars Jane Powell and Cliff Robertson.

"The Silken Affair," is a British comedy about a staid city accountant who is influenced by an effervescent French girl to turn book-cooker. David Niven stars as the accountant, Genevieve Page as the girl.

"The Young Stranger" is a topical drama of a teenage boy's emotional conflict with his parents, starring 18-year-old James MacArthur and Kim Hunter.

"Cartouche," is an historical swashbuckling adventure, filmed in France and Italy, and starring Richard Baschart, Patricia Roc, Akim Tamiroff and Massimo Serato.

"That Night," is a drama starring John Beal, Augusta Dabney and Sheppard Strudwick. A Galahad Productions feature.

"Naked Sea," is Allen H. Miner's real-life adventure, in colour, of a tuna clipper in hazardous seas.

"Wakamba," is a factual feature of a remote African tribe, produced and directed by Edgar M. Queeny in Technicolor.

"Escapade in Japan," is a colour and wide screen adventure romance. The Arthur Lubin production was filmed in Japan, with Teresa Wright and Cameron Mitchell as the stars.

"The Violators," is the story of a probation officer in New York, starring Arthur O'Connell and Nancy Malone. A Himan Brown production.

"The Cyclops," Bert I. Gordon's science-fiction thriller about a search party in a Mexican jungle captured by a 25-foot one-eyed monster. Starring James Craig and Gloria Talbott.

Currently before the RKO cameras is the colour and wide-screen project, "Stage Struck," a modern drama of an ambitious young actress on Broadway, starring Henry Fonda, Susan Strasberg, Joan Greenwood and Herbert Marshal.

Among many subjects being prepared for early production is "The Naked and the Dead."

'Anastasia' Press and Trade Shows in Provinces

20TH-FOX'S "Anastasia," starring Ingrid Bergman, Yul Brynner and Helen Hayes, is to be trade and press shown in provincial key-cities just prior to its pre-release engagements. This decision is in answer to requests from provincial film critics, who have expressed a desire to see the company's films immediately before their opening dates.

The first will take place at Birmingham. "Anastasia" opens at the Futurist in that city on February 24.

Other press and trade shows will be held at Liverpool, Manchester, Glasgow, Newcastle, Leeds, Sheffield and Cardiff.

"Anastasia" is to have its London premiere at the Carlton, Haymarket, on February 21, to be attended by Princess Margaret.

Trade to See Two New U-I Films

TONY CURTIS is cast as a young adventurer who gambles his way from the backstreets to high society in Universal-International's CinemaScope and Eastman Color production, "Mister Cory," which JARFID is to be trade shown at the Leicester Square Theatre tomorrow, Friday, February 8, at 10.30 a.m.

Martha Hyer, Kathryn Grant and Charles Bickford also star in the film which was produced by Robert Arthur and directed by Balek Edwards.

Next Tuesday, February 12, also at 10.30 a.m., Universal-International's rock-'n'-roll musical, "Rock, Pretty Baby" is to be trade shown by the company at Studio One.

John Saxon, Sal Mineo and Luana Patten star in the film which was produced by Edmund Chevie and directed by Richard Bartlett.

Warner to Produce 'Darby's Rangers'

"DARBY'S RANGERS," Warner Bros. film based on the fabulous exploits of Colonel William Darby's World War II rangers, is to be directed by William A. Wellman. Tab Hunter will star and Martin Rackin will produce.

Director Irving Rapper has been signed to a long-term contract by the company for whom he has in the past directed such outstanding films as "Now Voyager," "The Adventures of Mark Twain" and "The Corn is Green."

Sally Benson Script for Disney

SALLY BENSON, playwright, author and scenarist, has been signed by Walt Disney to write the screen version of Victor Herbert's musical "Babes in Toyland," which is planned as a high-budget, 1957 Technicolor production. Bill Walsh will produce and Sidney Miller will direct.

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Hugh McDermott - Honor Blackman

Jane Hylton

Directed by Maclean Rogers

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Release date to be announced shortly

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REVIEWS FOR SHOWMEN

EDITED BY *JOSH BILLINGS*

YOUR NEW FILMS AT A GLANCE

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
*†**Barretts of Wimpole Street, The (MGM)—British**	**105 min. (U)**	Jennifer Jones, ... John Gielgud, Bill Travers	CinemaScope and Metrocolor remake of 1934 screen classic. Story, concerning attempt by tyrannical Victorian father to prevent daughter Elizabeth Barrett's marriage to poet Robert Browning, static, but feminine appeal strong, despite unpleasant pathological implications	**Outstanding star and title booking for better class halls (NC)**
†**Folies Bergere ... ... (Films de France)—French**	**103 min. (A)**	Zizi Jeanmaire, ... Eddie Constantine, Nadia Gray	Wide screen French musical, photographed in Technicolor, pivoting on romance between ex-GI and Folies Bergere dancer. Players attractive, song and dance items slick, atmosphere authentic and sub-titles lucid	**Good light booking for commercial, as well as art, halls (C)**
Great Man, The ... (JARFID)—U.S	**92 min. (A)**	Jose Ferrer, ... Julie London, Keenan Wynn	Broadcasting melodrama debunking a famous and much-loved commentator. Drama and satire expertly blended, acting impeccable, dialogue brilliant, direction incisive and detail authentic	**Outstanding offering (C)**
†**Kismet ... ... (MGM)—U.S**	**113 min. (U)**	Howard Keel, ... Ann Blyth, Dolores Gray	CinemaScope and Eastman Color musical extravaganza adapted from the Broadway and London stage hit. Tale of romance and treachery in old Bagdad a trifle cumbersome, but cast popular, settings lush and numbers catchy	**Very good title and star escapist fare (C)**
*†**No Road Back ... ... (RKO-Radio)—British**	**83 min. (A)**	Margaret Rawlings, Skip Homeier, Paul Carpenter	Hearty blood and thunder concerning a blind and deaf woman night club owner's association with crooks. Competent acting and resourceful direction bring conviction and punch to extravagant tale	**Good British double bill (C)**
*†**Secret Place, The ... (JARFID)—British**	**98 min. (A)**	Belinda Lee, ... Ronald Lewis, Michael Brooke	Crime melodrama unfolded in one of London's slums telling how working girl abuses her friendship with a policeman's young son to aid her bandit boy friend. Leading players keen, juvenile interest appealing and final highlights big	**First-rate British thick ear (C)**
*†**Suspended Alibi ... (JARFID)—British**	**64 min. (U)**	Patrick Holt, ... Honor Blackman, Valentine Dyall	Crime melodrama centring on a married newspaperman framed for murder while trying to end clandestine affair. Characters convincing, staging realistic and in-the-nick-of-time climax showmanlike	**Good British second (C)**
Three Brave Men ... (20th Century-Fox)—U.S	**87 min. (U)**	Ernest Borgnine, Virginia Christine, Ray Milland	Holding and provocative political melodrama dealing with an American civil servant who becomes victim of a witch hunt. Acting impressive, cross-examinations and interrogations crisp, and domestic asides moving	**Very good general booking (C)**
*†**West of Suez ... ... (Astral)—British**	**85 min. (A)**	Keefe Brasselle, ... Kay Callard, Karel Stepanek	Colourful action melodrama about a young adventurer who agrees to liquidate leader of an Arab peace mission in London for a large sum, but is prevented by fate and his girl friend from cashing in. Acting robust, sex angle lively, backgrounds widely varied and climax salutary	**Very good British melodrama (C)**
REISSUES				
Time in the Sun ... ... (Contemporary)—Mexican	**61 min. (no certificate)**	Native cast ...	Condensed and edited version of Eisenstein's "Thunder over Mexico" (1932). Vivid history of enslaved Indians winning freedom in 1910; moving scenes of cruelty and ritual contrasts of celebration and ceremony	**For the highbrow trade (NC)**
Too Late for Tears ... (New Realm)—U.S	**100 min. (A)**	Lizabeth Scott, ... Don DeFore, Dan Duryea	Ugly but arresting crime melodrama. Powerful characterisation, smooth action, spectacular climax	**Acceptable tough revival (NC)**

(C) SUITABLE FOR CHILDREN (NC) NOT FOR CHILDREN. * BRITISH QUOTA PICTURE.
† IN COLOUR.

THE BARRETTS OF WIMPOLE STREET

MGM. British (U). CinemaScope. Photographed in Metrocolor. Featuring Jennifer Jones, John Gielgud and Bill Travers. Produced by Sam Zimbalist. Directed by Sidney Franklin. Screenplay by John Dighton. Director of photography, F. A. Young. 9,453 feet. Release April 8, 1957

ELEGANTLY mounted CinemaScope and Metrocolor romantic melodrama, with pathological overtones. A remake of the 1934 screen classic, adapted from Rudolf Besier's famous play, it centres on Edward Moulton-Barrett, tyrannical Victorian father of a large family, who tried to come between Elizabeth, one of his daughters, and her admirer, Robert Browning, the poet, failed and in failing revealed an incestuous streak in his own make-up. There is not sufficient genuine sentiment or wholesome light relief adequately to soften its tale's ugly implications, but even so it has considerable feminine appeal. Outstanding star and title booking for better-class halls.

Story.—Edward Moulton-Barrett, a widower living in Wimpole Street, London, in the middle 'eighties, refuses to allow his three grown-up daughters and six sons any latitude. Elizabeth, his eldest daughter and a writer of verse, suffers ill-health, but mends after meeting and falling in love with Robert Browning, the poet. Barrett, however, insists upon treating Elizabeth as an invalid and strongly disapproves of Browning. Henrietta, Elizabeth's sister, and Surtees Cook, an army officer, become deeply attached, but Barrett thinks the worst of their friendship and shows Cook the door. Later, Barrett confesses to Elizabeth that his interest in her is more than paternal, and she, now fully aware of the cause of her father's behaviour, runs off and marries Browning. Barrett, in his rage, determines to

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destroy Elizabeth's dog, Flush, but happily Elizabeth's pet had accompanied her.

Production.—The picture has a very complex character. Its basic theme borders on the sensational, while its leisurely pace and Victorian atmosphere and flounces savour of respectability. John Gielgud lacks subtlety and interprets Barrett as an arrogant, snooping what-the-butler-saw kind of person rather than the stern, hypocritical and perverted Victorian paterfamilias, but Jennifer Jones makes an appealing Elizabeth, Virginia McKenna is a delightful Henrietta and Bill Travers scores as the lusty, good-natured Browning. Walks in the park and friendly shots of the dog break up the dialogue, but all the same the film's mainly a talking piece. Modern audiences weaned on slick psychiatric stuff and rock-'n'-roll, may find it hard going.

Points of Appeal.—Unusual story, impressive cast, title, British label, graceful period settings, CinemaScope, Metrocolor and (believe it or not) U certificate.

THE SECRET PLACE

JARFID. British (A). Featuring Belinda Lee, Ronald Lewis and Michael Brooke. Directed by Clive Donner. Screenplay by Linette Perry. Director of photography, Ernest Steward. Musical director, Muir Mathieson. 8,830 *feet. Release March* 25, 1957

LOW LIFE melodrama, set in London's slums. It's about a luxury-loving working girl who abuses her friendship with a policeman's small son to help her crooked beau, but loses everything, including her self-respect, in the end. It extends some sympathy to the "have-nots," but never permits sentiment to cloud its moral or take the edge off its spectacular highlights. Competently acted, skilfully directed and realistically staged, it'll intrigue and grip the crowd. First-rate British thick ear.

Story.—Molly Wilson, a salesgirl in an East End tobacco kiosk, and Freddie, schoolboy son of Dennis Haywood, a policeman, are firm friends. Gerry Carter, a handsome thief, is loved by Molly and when he and his partner, Stephen, need a copper's uniform to complete their plans to rob a Hatton Garden diamond merchant, Molly tricks Freddie into borrowing one of his father's. Gerry and Stephen grab sixty thousand pounds worth of stones and hide them in a gramophone which Molly innocently gives to Freddie. Later, Freddie realises that he has been fooled and, fearing he has incriminated his father, runs away. Then follows a hectic chase on a bombed site and in the steel framework of a new building, but eventually Freddie goes back to his parents. Gerry is picked up by the police and Molly, her dreams of grandeur on Gerry's ill-gotten gains shattered, finds herself alone.

Production.—The picture, which introduces big suspense into the robbery sequence and the final chase, cunningly exploits the youngster and, at the same time, clearly shows how the other half lives. Its stark sociology subtly punctuates and cushions its rough stuff. Belinda Lee acts intelligently and looks attractive as the wayward, though far from vicious, Molly. Ronald Lewis is a cool customer as Gerry and Michael Brooke cleverly expresses calf love as the disillusioned Freddie. Its supporting types also ring true. The tense fade-out boldly underlines the film's message, it's rock-'n'-roll signature tune is apt and its camerawork outstanding.

Points of Appeal.—Actionful tale, ingratiating juvenile angle, breathtaking climax, star, excellent photography and authentic backgrounds.

THE GREAT MAN

JARFID-Universal. American (A). Directed by Jose Ferrer. Featuring Jose Ferrer, Julie London and Keenan Wynn. 8,299 *feet. Release February* 25, 1957

BRILLIANTLY written and superbly acted out-of-the-rut melodrama, pivoting on an American broadcasting station. It's about a commentator who is engaged to compile and deliver a eulogistic obituary on a much loved radio personality, but discovers that the man was a heel and finally wins fame by revealing the facts. It clearly shows what goes on behind the scenes in commercial radio and the revelations, skilfully presented by a hand-picked cast, are an exciting change from conventional fare. Despite its technical jargon and asides, it grips and carries wide appeal. Outstanding offering.

Story.—When Herb Fuller, a radio favourite, dies from injuries in a car crash, Sid Moore, a ruthless broadcasting manager who had put Fuller on his pedestal, plans a fabulous memorial show to be produced by Joe Harris, commentator for Amalgamated Broadcasting. Sid immediately places Joe under contract and grooms him to fill Fuller's shoes. In collecting material for the programme, Joe is shocked to learn from Carol Larson, Fuller's alcoholic singer girl friend, and others that the supposed humanitarian was a fraud. Disillusioned, Joe decides to resign, but holds his horses on hearing a run-through of Fuller's famous blood donation broadcast. This, too, proves to be a fake perpetrated by Sid. Meanwhile, Philip Carleton, head of Amalgamated, schemes to use Joe to double-cross Sid. Joe's disgust at the whole set-up is so intense that when the time comes he discards the prepared script and tells the truth. His honesty compels Carleton to appoint him Fuller's successor.

Production.—The picture lifts the lid off U.S commercial broadcasting—and how! It spares neither personnel nor ace commentators, yet gives credit where credit is due. Jose Ferrer contributes a *tour de force* as the sincere, able and incorruptible Joe; Keenan Wynn makes a thoroughly despicable character of the conniving, ranting, two-timing Sid; Dean Jagger is every inch the cool, calculating, dignified, yet utterly unscrupulous, business executive as Carleton and Julie London, who sings one song, introduces a tender sentimental note as the bottle-hitting Carol. The supporting types, too, are sharply etched. In blasting the radio racket, the film also shows what suckers most members of the public are and the illustration provides welcome and apt light relief. Ice cold, cynical, but never brittle, the over-all is a masterpiece of its kind.

Points of Appeal.—Arresting story, powerful acting, marvellous dialogue, skilful presentation, appropriate title and obvious exploitation angles.

THREE BRAVE MEN

Twentieth Century-Fox. American (U). CinemaScope. Directed by Philip Dunne. Featuring Ernest Borgnine, Virginia Christine and Ray Milland. 7,951 *feet. Release not fixed*

HOLDING and provocative political melodrama, with a poignant domestic fringe. It concerns an American civil servant who becomes a victim of an anti-Communist witch hunt, but, thanks to the loyalty of his family and the shrewdness of his lawyer, finally gets the green light and regains his job. Semi-documentary in approach, it marshals its facts clearly, yet never neglects essential human angles. Audiences of all classes and every creed should take it to heart. Very good general booking.

Story.—Bernie Goldsmith, a Jewish civilian employed in the U.S Naval Department, receives word from John Rogers, Assistant Secretary of the Navy, that he has been suspended as a security risk. The news comes as a great shock to Bernie's wife, Helen, and his adolescent children, Harry and Shirley, as well as to him. Some of Bernie's neighbours had started a rumour that Bernie was a Communist because they did not agree with his somewhat radical views on a housing problem. Joe Di Marco, an able lawyer, acts for Bernie at the official investigation, although Bernie admits that he once joined a society that had Communistic tendencies. A key witness, Enos Warren, the local postman, subsequently destroys damaging evidence against Bernie and the board gives Bernie the benefit of every doubt, but Rogers refuses to accept its findings. Di Marco, however, compels the Navy Department to reopen the case and top government agents finally absolve Bernie. Rogers then assures reporters that he and his staff have learned a lot, and Bernie is reinstated and compensated.

Production.—The picture, set in "God's own country," where, apparently, most people look under their beds every night for fear a Red may be hiding there, shows how easy it is for a U.S citizen to be branded a Communist and rubs the lesson well in. Ernest Borgnine wins sympathy as the hastily and wrongly judged Bernie. Ray Milland does a fine job as Di Marco and Dean Jagger acts with dignity as the sceptical, though sincere, Rogers. So much for the three brave men. Frank Faylen provides welcome laughs as the forthright postman, Warren, and Virginia Christine contributes a moving cameo as Helen. The cross-examinations and interrogations are crisp, while the domestic asides account for genuine sentiment. There is far more in this film than meets the eye and reaches the ear.

Points of Appeal.—Arresting and topical story, powerful acting, expert presentation, stars, CinemaScope and U certificate.

KISMET

MGM. American (U). CinemaScope. Photographed in Eastman Color. Directed by Vincente Minnelli. Featuring Howard Keel, Ann Blyth and Dolores Gray. 10,165 *feet. Release March* 18, 1957

SPECTACULAR musical extravaganza, presented in CinemaScope and Eastman Color. Based on the phenomenal Broadway and London stage hit, it deals with a wily, though penniless, poet who, while in ancient Bagdad, safeguards his beautiful daughter's future and finds himself a bed of roses. Its plot is a trifle cumbersome, but an attractive cast, pleasing tunes and magnificent settings keep its end well up. Very good title and star escapist fare.

Story.—The Poet, a wandering versifier, is mistaken by Jawan, a brigand leader, for Hajj, a beggar who had put a curse on him. Jawan pays The Poet a hundred gold pieces to remove the curse and The Poet and his lovely daughter, Marsinah, go on a spending spree. Later, the money received by The Poet proves to be stolen and the ruthless Wazir has him arrested, but The Poet earns his release by convincing the Wazir that he has supernatural powers. He is then ordered by the Wazir to prevent a marriage between the young Caliph and an unknown girl. The damsel turns out to be Marsinah, but, following other complications, true love finally has its way, the Wazir is vanquished and The Poet banished to a sunny oasis with Lalume, the Wazir's comely widow.

Production.—The picture's tale, told many times before, leaves little to chance—or rather Kismet. Its leading players are, however, nothing if not resourceful. Howard Keel is full of life and sings lustily as The Poet, Dolores Gray makes a tantalising Lalume, Sebastian Cabot has his moments as the corpulent and corrupt Wazir and Ann Blyth and Vic Damone handle the conventional love interest effectively as Marsinah and the Caliph, while Reiko Sato, Patricia Dunn and Wonci Lui form a delightful dancing team as princesses eager to attract the Caliph. Moreover, the songs tickle the ear and no expense has been spared to create a dazzling Arabian Nights atmosphere. Definitely a rich and beguiling pantomime.

Points of Appeal.—Evergreen, if protracted, story, box-office team, popular numbers, superb backgrounds, best-seller title, CinemaScope, Eastman Color and U certificate.

WEST OF SUEZ

Astral. British (A). Featuring Keefe Brasselle, Kay Callard and Karel Stepanek. Produced by Kay Luckwell and D. E. A. Winn. Directed by Arthur Crabtree. Screenplay by Norman Hudis. Director of photography, James Harvey. Musical director, Wilfred Burns. 7,648 *feet. Release not fixed*

COLOURFUL action melodrama, staged in the Middle East and London. It's about a dashing adventurer who is offered a hefty sum to liquidate the leader of an Arab peace mission, but is prevented by fate and his cutie from cashing in. Vigorously acted by a talented international cast, ambitiously mounted and generously flavoured with sex, it hands out plenty of thrills. Just the stuff to give the ninepennies. Very good British thick ear.

Story.—Brett Manders, a husky engineer and explosives expert, puts out a fire in a desert oilfield and collects a five thousand dollar reward. He decides to go to London and blow the windfall on his girl friend, Pat Paterson, but has a hectic time with other women en route. Later, he is promised a large sum by Langford, a foreign crook, to assassinate Ibrahim Sayed, an influential Arab, about to visit London and Washington on a good neighbour tour. Once in London, Brett takes over an empty house in readiness to bump off Sayed as he passes in his

For 37 years Anna Anderson has been trying to establish her identity as Anastasia, the last daughter of the Czar. Some say she is, others say she is not. Only last week at a Berlin Court her claim to the title of Grand Duchess was rejected. She has appealed, and the case goes on.

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BRITISH PREMIERE: FEBRUARY 19

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REVIEWS FOR SHOWMEN

car. Meanwhile, Major Osborne, an MI5 operator, learns of Langford's activities. Things then liven up, but at the last minute Pat discovers Brett's little game and tries to save Sayed. She succeeds, but Langford shoots Brett when he delays blowing the fuse in order not to harm Pat, and Brett throws a hand grenade at him.

Production.—The picture, which opens with the spectacular oil fire, tells of dark and daring deeds west of Suez and remixes its meaty ingredients in London, wastes neither time nor words. Keefe Brasselle contributes a breezy performance as the unscrupulous, yet likeable, Brett; Kay Callard is easy on the eyes as Pat; Karel Stepanek pulls out all the stops as rogue Langford and Bruce Seton adopts a very professional air as Osborne. Maya Koumani, Harry Fowler and Alex Gallier also do their stuff. Its backgrounds are suitably varied, and the climax, although grim, is showmanlike. In all, hearty, bustling hokum.

Points of Appeal.—Robust yarn, lively romantic interest, sustained pace, attractive and well balanced cast, exotic settings, intriguing title and British label.

NO ROAD BACK

RKO-Radio. British (A). Featuring Margaret Rawlings, Skip Homeier and Paul Carpenter. Produced by Steve Pallos. Directed by Montgomery Tully. Screenplay by Charles A. Leeds and Montgomery Tully. Musical director, Philip Martell. 7,478 feet. Release February 18, 1957

HEARTY blood and thunder, staged in the West End. It's about a blind and deaf owner of a night club who associates with crooks to help educate her doctor son, but pays the full penalty. Margaret Rawlings, clever in the leading part, a resourceful supporting cast and an astute director handle the extravagant plot skilfully and the outcome is colourful and exciting crime-does-not-pay. Good British double bill.

Story.—Mrs. Railton, efficient, though blind and deaf, owner of a London night haunt, uses her premises as a clearing house for thieves led by Clem Hayes. Eyes and ears for Mrs. Railton is Beth, her adopted daughter, engaged to her son, John, a doctor, studying in America. John, who is unaware that he owes everything to his mother, returns unexpectedly and overhears Mrs. Railton and her confederates planning a diamond robbery. Despite John's efforts to prevent it, the raid is successful, but Clem shoots a nightwatchman and later kills Rudge, an accomplice who has lost his nerve. Clem then frames John for the murders, but finally Mrs. Railton forces a confession from Clem, although mortally wounded by him.

Production.—The picture's tale is, to put it mildly, theatrical, but slick presentation gives it poignancy and punch. Margaret Rawlings contributes an arresting performance as the cruelly disabled and misguided Mrs. Railton. Paul Carpenter makes an effectively sinister Clem. Norman Wooland registers as a police inspector and Skip Homeier and Patricia Dainton are adequate as John and Beth. Its climax is highly dramatic and both the interiors and exteriors are appropriate.

Points of Appeal.—Good story, eager, talented and popular players, provocative title, exciting dénouement and British label.

SUSPENDED ALIBI

JARFID. British (U). Featuring Patrick Holt, Honor Blackman and Valentine Dyall. Produced by Robert Dunbar. Directed by Alfred Shaughnessy. Screenplay by Kenneth Hayles. Director of photography, Peter Hennessey. 5,830 feet. Release February 25, 1957

CRIME melodrama, unfolded in the metropolis. It concerns a newspaperman, framed for murder while trying to end a clandestine affair, who is snatched from the gallows by his wife and the prison chaplain. There are one or two minor inconsistencies, mainly technical, but its competent players quickly iron them out and create feminine appeal. Good British second.

Story.—Paul Pearson, features editor on a newspaper, visits Diana, his girl friend, one evening to break with her for good, but tells his wife, Lynn, that he and Bill Forrest, an old buddy, will be playing cards. Bill promises to cover up for him, but Paul leaves behind a knife belonging to his son, Bobby. Waller, Bill's neighbour, and Bill play poker; the two quarrel and Waller stabs Bill with Bobby's knife. Diana, thinking to shield Paul, assures the police that she did not see Paul, but before she can contradict her story Waller pushes her out of a window. Paul is tried, convicted and sentenced to death, but a last minute twist frees him.

Production.—The picture has a few loopholes, but these are securely sealed before it's through. It crowds thrills, punctuated by a popular heart interest, into its convenient running time, yet ends on a happy note. Patrick Holt takes it on the chin gallantly as Paul, Honor Blackman and Naomi Chance score in contrast as Lynn and Diana. Lloyd Lamble is a nasty bit of work as Waller and Valentine Dyall impresses as a police inspector. Moreover, its backgrounds are constantly changing and dialogue is reduced to a minimum.

Points of Appeal.—Holding story, refreshing juvenile and marital sentiment, slick dénouement, popular cast and good title.

FOLIES BERGERE

Films de France. French (A). Photographed in Technicolor. Directed by Henri Decoin. Featuring Zizi Jeanmaire, Eddie Constantine and Nadia Gray. 9,400 feet. Release not fixed

GAY, wide screen Technicolor musical. Made in France, but amply equipped with English subtitles, it tells of the checkered love life of an ex-GI and a talented Folies Bergere dancer. Its story follows a familiar pattern, but its versatile stars, dazzling ensembles and authentic backgrounds shed a new and captivating light on the conventional. Piquant, yet harmless, oh-la-la! it'll take the tired businessman and harassed housewife out of themselves. Good light booking for commercial, as well as art, houses.

Story.—Bob, an ex-GI, and Claudie, a Folies Bergere dancer, fall in love and marry. Bob, no mean performer, gets a job in the Folies, but his hot temper prevents him from keeping it. He then goes on tour with his pal, Jeff, but while he is away Claudie accepts film work from Philippe Loiselet, a philanderer. On his return, Bob thinks the worst and he and Claudie decide to separate. Suzy, star of the Folies, immediately throws her feathers at Bob, but Jeff steps in and brings Bob and Claudie together on the Folies stage.

Production.—The picture, fashioned with the British and American markets in mind, is only permitted one nude, but it nevertheless has a Continental air. Zizi Jeanmaire sings pleasantly, dances beautifully and puts warmth into her acting as Claudie. Eddie Constantine, American-born favourite of the French music-hall and cabaret, is a lusty and versatile Bob, Nadia Gray does her stuff as the scheming Suzy and Yves Robert amuses as Jeff. Its songs have verve, and the dresses and settings are most lavish. English sub-titles and occasional English dialogue make it easy to follow, but the masculine eye will rove anyway.

Points of Appeal.—Diverting tale, attractive cast, lush presentation, box-office title and Technicolor.

Reissues

TIME IN THE SUN

Contemporary. Mexican (no certificate). All-native cast. Directed by Sergei Eisenstein. Condensed and assembled by Marie Seton. 5,562 feet. Floating release

A COLLECTOR'S piece of great interest to students of the cinema, this is a practical version edited by Marie Seton of Eisenstein's unfinished "Que Viva Mexico!" upon which he was working in the 'thirties and which is unlikely ever to be seen as he intended. Superbly photographed by Edouard Tisse, it tells of the winning of freedom by Mexican peons in 1910, after 400 years of oppression. Grimly beautiful and technically fascinating, it is largely over the head of the average picturegoer. Connoisseur's revival.

TOO LATE FOR TEARS

New Realm. American (A). Directed by Byron Haskin. Featuring Lizabeth Scott, Don DeFore and Dan Duryea. 9,037 feet

ROMANTIC crime melodrama, proving through vice and violence that the female is the more dangerous of the species. The original KINE. review of June 2, 1947, said "A spectacular, blood-splashed finale leaves no doubt as to the moral. Direction and staging, like the acting, are first-rate. A real meal for lovers of red meat." Good tough revival.

Board of Trade Passes Exhibitor's Closure Story to Treasury

REPLYING to an AIC member who has had to sell a theatre property at a substantial loss owing to the effect of entertainments duty on his business, Mr. F. J. Erroll, Parliamentary Secretary, Board of Trade, wrote:

"It is rarely that one receives a letter on the subject which gives such factual detail and I am, therefore, passing the letters to the Treasury so that it may have the benefit of the details given in them."

Those details were revealed at the meeting of the Manchester branch, Association of Independent Cinemas, last week.

D. C. Walls presided.

The writer of the letter told Mr. Erroll that in the last 13 weeks of 1956, the loss at five theatres in which he was interested was £1,100 and yet in the same period £5,233 had been paid in entertainments tax. A theatre which had now closed lost £1,602 in the year to December 31 last, yet in the same period paid approximately £1,700 in tax.

"Another group was a sound and prosperous company until the beginning of 1950. In 1948, a dividend of 20 per cent. on ordinary shares was paid; in 1949, 10 per cent. Since then, the ordinary shareholders have not received a dividend: cumulative preference shares are in arrears since 1951; loan holders have not received any interest since December, 1952; the directors have not received any fees since July, 1951.

"The disastrous position is due primarily to the unwarranted and unfair rate of entertainments tax. Costs are still mounting and rateable values have been greatly increased as follows: on Cinema A from £551 in 1955 to £1,247 in 1956, Cinema B from £497 to £830. It would be unrealistic to assume that the municipal rates will not climb again, and very soon they will be back to the 1955 figure.

"The cinemas dealt with in this report have not paid the voluntary levy for a considerable time because they could not afford to. . . . The compulsory levy will, therefore, result in the independent cinemas having to provide money for British films to be made so that they can be shown first at the circuit houses and force the independents out of business. Isn't it crazy?"

Mr. Erroll's letter, dated January 10, made this comment on the compulsory film levy: "There will be relief for the small exhibitor. The government has agreed in principle to work out arrangements for exemptions which will have regard to the ability to pay off the smaller and less prosperous cinemas. Such arrangements will be worked out under the regulations which the Cinematograph Films Bill will empower the Board of Trade to make."

Mr. Walls stressed the importance of having a House of Commons committee of MPs primarily interested in the exhibition side of the industry. F. J. Emery, upon whom a knighthood had been conferred, had always insisted that the CEA had fallen down consistently through not having such a Parliamentary contact. He was confident that the MPs' committee would prove of great value.

From H. C. Orr, of the Birmingham and Midlands branch, had been received a letter stating that an offer had been received from the MP for Brighton to sponsor the committee, so that the matter was now going forward.

"Although we may have to have the statutory levy we should go on still protesting," added Mr. Walls.

BIRMINGHAM

'Definitely Unfair'

GC Criticised Over Tax-on-TV Resolution

STRONG criticism of the manner in which the general council treated the branch resolution that entertainments tax should be applied to TV was forthcoming at last Friday's meeting of the Birmingham and Midlands branch, CEA, over which chairman Miles Jervis presided.

Reporting on the general council meeting held on January 9, vice-chairman Alf May recalled that J. M. Cannon, proposer of the resolution, prepared a lengthy report giving his reasons for suggesting why TV should pay entertainments tax, and asked that it should be circulated to all members of the general council. The president, however, declined to permit that to be done.

"I feel that was definitely unfair," added Mr. May. Sir Alexander King's report on ET was taken first, and he gave the cold shoulder to the resolution. In his opinion, Mr. Cannon's resolution should have been considered before that report.

'Not 100 per cent.'

The chairman said that, while the branch was in agreement with the resolution in principle, it was not 100 per cent. with Mr. Cannon on how it should be carried out. He asked for members' wishes on the matter. Mr. Cannon had intimated to him that he felt very strongly on the matter and wished to pursue it further, irrespective of what the branch did.

Mr. Cannon said that the report was marked "Private and confidential and not for publication," and emphasised the disparity between ET on cinemas and sport generally. "I regret the poor way in which the matter was received by the officers of the association and the way it was completely killed before coming before the general council. It was prepared by me in order to save the time of the officers and the general council. I have since circulated it to all delegates to the general council and have been surprised at the number of replies I have had agreeing with my point of view." He had also written to all MPs in the branch area.

Charles Hutchin, Jun., proposed, and H. C. Orr seconded, a motion that the branch was behind Mr. Cannon and wished the matter to be further pursued.

Arthur Dowding said that the document was a valuable one, but one or two members were against the resolution when it was proposed. Personally, he was still against it, as it was unfair to ask one industry to help another. He suggested that the branch took no further action.

Ken Jones said he would like to find out from the officers of the association what they had against the idea. Then they could say whether they supported it or otherwise. He suggested they should say nothing more about it for the present, but wait and see what was the result of the AITC's case. When they knew that, and what the officers had against it, they could then come to a decision. If necessary it could be used in their approach for next year.

Mr. Dowding's amendment on the lines necessary it could be used in their accepted.

Earlier in the meeting, Mr. May reported that the Sunday films committee had re-elected H. F. Cornforth its chairman, while he (Mr. May) had been elected vice-chairman. At its meeting earlier that day, the committee found three films unsuitable for Sunday programmes, and had decided that the renters should be asked for at least 14 days' notice of films to be reviewed by the committee.

WILL SMALL BRANCHES BE SWAMPED?

UNDER the terms of the proposed revised constitution of CEA, are small branches likely to be swamped by the overwhelming voting power of the large branches? This question was asked at the annual meeting of West Lancashire branch CEA held at Preston last Friday. H. Simpson presided.

J. F. Dobson said it seemed to him the officers of CEA and three or four of the large branches were out of touch with the rank and file provincial exhibitors in the small branches. Most regrettable was the changed representation on the general purposes committee, whose composition could not be affected by more

WEST LANCS

than three or four members a year. A fairer method would be to give each branch one representative, plus circuit representation to bring about closer liaison.

The chairman: Most of us agree that the work of the association was well done when the general purposes committee, on which the 26 branches of the CEA were represented, met on the day before the general council meeting. One of the biggest mistakes ever made was to discontinue the committee in that form. Nothing could be fairer than representation for each branch.

A resolution was adopted in favour of the reconstitution of the general purposes committee.

Objections were also voiced to the proposed re-apportionment of CEA subscriptions. J. F. Dobson said branches would receive 22½ per cent. instead of 37½ per cent., which meant that West Lancs would get only about £200 a year from the £1,100 paid in subscriptions. If small branches incurred deficits they would be assisted from an equalisation fund. Delegates' expenses would be paid by head office. Mr. Dobson criticised the arrangements as being neither economical nor sensible.

It was unanimously decided to send a resolution to CEA headquarters asking the finance and management committee to reconsider the proposal to reduce the allocation to branches.

Members were asked to express their views on the proposal to use trailers inviting the public to use their influence with MPs to secure entertainments tax relief.

The meeting viewed with disfavour the use of the screens as part of the campaign for tax relief.

Henry Simpson, who has been chairman of the branch for 21 years, was re-elected.

Other officers were elected as follows: vice-chairman, J. H. Clegg; honorary treasurer, F. Fennell; trustees, G. C. Bishop, T. Lee and H. Simpson; delegate, H. Simpson, deputy, J. F. Dobson; committee, C. E. Brown, W. Todd, Mr. Revis, T. F. Massicks, C. Bryden, J. C. Barker, H. Spencer, G. C. Bishop, T. Lee, E. Finlay and R. Cowpe.

HANTS & DORSET

Sunday Levy

Harry Mears Chairman for 28th Year

AT THE annual meeting of the Hants and East Dorset branch, CEA, last week H. P. E. Mears was re-elected chairman for the 28th year in succession. In reply to his unanimous appointment, he said the honour the branch had conferred on him was particularly appreciated, especially at a time when he was a prominent officer of another association. He had, however, never put one against another.

Other officers elected were: vice-chairman, G. Bravery; hon. treasurer, E. H. Greenland; delegate to general purposes committee and the general council, Mr. Mears (with G. Bravery as deputy); trustees, Mr. Mears, A. G. Inskip and E. J. Cox; branch general purposes committee, the officers and W. E. Mouland, B. L. Mayer, D. Shave, M. Overmass, C. W. Porter and C. E. Bushnell; the NATKE area conciliation board was re-elected with the exception that Mr. Inskip replaces Ransome Burbage; the CTBF local committee was re-elected with the exception that Mr. Greenland displaces Ransome Burbage; and the SCMA conciliation board was re-elected with the exception that Mr. Cox replaces V. Okin (resigned).

Annual Report

In his annual report H. H. C. Mitchener stated that the branch had a membership of 57. Among the more important matters dealt with during the year had been the negotiations in an endeavour to obtain partial relief under the terms of the Sunday Entertainments Act. The branch was indebted to its chairman for his successful efforts to get the local authorities to denote a sum to the CTBF from Sunday opening contributions. Considerable easing had been obtained in some cases of conditions in the new cinema licences.

The accounts showed a balance on the year's working of £62.

The branch agreed to a new arrangement with the film transport company after hearing a report on the negotiations by the chairman, who said that the branch negotiating committee had agreed to an increase in charges from the present figure of £2 13s. 9d. per week to £3 2s. 6d. per week, per theatre, on all contracts falling due prior to December 31, 1957. The agreement was confirmed on December 3, 1956, and the transport firm had consented to stick to the agreement despite the subsequent increase in the price of petrol. The agreement was for three years.

Mr. Mears said, in connection with the ET campaign, that he had recently found out that the number of cinemas which had closed in 1956-57 was 225. Every closure was put down to the heavy incidence of entertainments tax. This number did not include CMA and ABC theatres.

The chairman read a letter from J. M. Cannon, of Birmingham, taking exception to the fact that his resolution at the general council in reference to a tax on television sets was ruled out and not dealt with in a constitutional manner.

"I was present at the meeting," said Mr. Mears, "and I can say in fairness to everyone concerned that the motion did not receive a seconder."

Mr. Mears said he would not have supported the motion if it had gone forward for discussion.

The chairman reminded members that Wyndham Lewis, of South Wales, and one or two others had made suggestions, which had been before the AITC, to use cinema screens for entertainments tax propaganda. The committee would have nothing to do with it, although the CEA had passed a resolution to the effect that the tax committee should advocate the use of screens to enlighten the public on the overburden of taxation on entertainment.

W. Caplan said the only way they could get the support of the public for tax exemption was to say that the industry was prepared to remit the advantage gained from it to the public.

J. Whitehouse said that was entirely wrong. In a small town the public got very reasonable priced entertainment for three hours at the cinema for 2s. 6d. If the public thought that by not reducing the tax the government would close the cinema he thought it would be glad to support the campaign for a reduction although it would not personally benefit from it by reduced prices. For instance, seaside resorts like Swanage depended on having a place of entertainment during wet weather and if the cinema did not open the town would not have the visitors. He felt sure the public would be glad to contact MPs and put on the pressure.

The chairman said that neither the public nor the government realised the big advances in the price of everything the cinemas used. The cinema proprietor could not collect a penny on the advances which had taken place but other industries were able to raise prices when necessary.

He suggested they should support the general council in its plea for the use of the screen for acquainting the public with the facts.

It was agreed that the branch should support the use of tax trailers on the screens and would defray the cost of securing the two trailers prepared by headquarters.

The next meeting of the branch was fixed for February 27.

EXHIBITORS' TAX APPROACH 'TOO CHICKEN HEARTED'

"WE ARE being too chicken hearted about it," declared E. A. Rhodes at the annual meeting of Kent branch, CEA. He was describing exhibitors' reaction to the entertainments tax.

Reduction would come, he said, if

KENT

exhibitors would show "really virile fight in every possible way."

He said that there was a time when he believed that the screening of anti-tax trailers would be wasted on the public. Not any more. "We have to bring the position home to the general public," he said.

The annual elections provided little change in the branch executive: A. Spencer-May, Jnr., chairman; Norman Craig, vice-chairman; Harry Quinton, secretary; A. Spencer-May, treasurer.

Scriptwriting is the Glass Chin of the British Industry

PETER EVANS' STUDIO ROUND-UP

ALTHOUGH the production industry is exercising itself into a much healthier shape these days, there is still a strange reluctance to strengthen our glass chin which will continue to defeat any attempt to move into the tough championship class—and stay there.

The glass chin? Scriptwriters. It would not be unfair to say that you could count the number of consistent, first-class scriptwriters in this country on one hand and a spare finger. I don't propose to start any unnecessary controversies by naming the six. But I'll say this: Ealing has at least two of them and Jack Whittingham is another.

The cultivation of good screenwriters is a difficult proposition. Unlike most other studio technicians, it is not good practice to nurture writers within the artificial atmosphere of production circles. Producers, directors and cameramen can come up through the ranks. The editing rooms have produced some of our finest directors. Top cinematographers began as humble loaders.

But it is no good saying that a writer must begin in the typing pool, move to the duplicating office, then carry strong tea in the story department. It is often equally bad policy, as has been proved, to engage playwrights and novelists (at high fees) to write screenplays.

So where do we go from here? I put the question to writer-turned-producer Jack Whittingham at Shepperton, where he is working on his first independent production: "The Birthday Present."

"I think some of the finest screenwriters come from Fleet Street," he said. "And that's where we should recruit fresh talent."

Although he disagreed that writers should be contracted, he believed that promising youngsters with good ideas should be put to work with established writers. "It isn't so much that they have to learn the technicalities of screenwriting—a child can learn that in half-an-hour—but they must be schooled in the art of avoiding clichés; they must learn to use the camera."

Whittingham talks from experience. The late Alex Korda signed him to write the screenplay for his own original idea with two established writers. The result was "Q Planes" (1939) starring Ralph Richardson, Laurence Olivier and Valerie Hobson.

I nominate Whittingham as one of our few successful screenwriters because he doesn't clutter up the sound-track with pretty but nonetheless expendable prose.

"I believe the camera should tell the story," he says. "The film is a visual art. I work on the minimum dialogue. Although, of course, there are occasions when dialogue can be used extensively and effectively."

Meanwhile the glass chin of British production is as brittle and vulnerable as egg-shell china in a coconut shy. If we want to extend the number of worthwhile feature films made in this country each year, we should begin developing the writing talent *now*.

"The Birthday Present," which is directed by experienced Pat Jackson, stars British Lion's white hope Tony Britton and ABPC's active Sylvia Sims, heading a cast of 60 speaking parts.

"I don't mind admitting I didn't want Britton—at first," says producer Whittingham. "He wasn't a name and I knew very little about him. Finally we agreed to test him. Pat Jackson shot about 30-minutes screen time on him. And that convinced us. This boy has real star quality."

The boy with star quality is a Birmingham-born actor who five years ago was earning £4 10s. a week in rep. In 1955, British Lion casting director Roy Rich saw him in "Romeo and Juliet" and promptly put him under contract.

He played a supporting role in "Loser Takes All"—his only other screen experience before his current starring role in "The Birthday Present." British Lion plans a big publicity campaign. I think Britton will justify it. I hope so. We need actors with star quality almost as much as we need new writers!

The picture is a black and white production, photographed by Ted Scaife. Douglas Hermes is first assistant; Allan Harris, art director, W. Salter, sound. Veteran George Pitcher is associate producer.

■ ■ ■

TALKING of Walton studios, it looks as though resident company Sapphire plans to launch a new television series to follow the present trio: "Robin Hood," "Lancelot" and "The Buccaneers." Although no title has yet been fixed, the series will be set in 18th-century England. Actor Louis Hayward has arrived in England for talks with Hannah Weinstein.

■ ■ ■

CHRIS CHALLIS, lighting cameraman on "The Battle of the River Plate," gave an interesting talk to the British Kinematograph Society the other evening on the production of the film.

At the time of the filming, said Challis, only one of the three British ships involved in the action, the Achilles, was still in existence and she had been re-christened and considerably altered. It was indeed fortunate that the American cruiser Salem bore some resemblance to the Graf Spee.

The sea locations had to be tied up with fleet exercises and the navy turned out to be a very efficient production manager, for minute details of the script were translated into fleet orders. Chris had nothing but praise for the navy's co-operation—on one occasion the unit had to shoot from five different ships in one day and they generally started work before dawn and finished after sunset.

What a pity that the BKS's new meeting place at the Royal Society of Arts has no facilities for 35-mm. projection, for Chris's talk would have been still more fascinating had he been able to show some of the scenes as he described their filming.

■ ■ ■

FEBRUARY 18 is the starting date for ABPC's "Woman in a Dressing Gown," to be produced by Frank Godwin and J. Lee Thompson. Thompson will also direct. Script is by Ted Willis from his own original story. Gilbert Taylor is lighting cameraman and Bob Jones, art director—the team that worked with Thompson on "The Good Companions" and "Yield to the Night." The picture will be filmed in a black and white wide screen process. Stars: Yvonne Mitchell, Sylvia Syms and Anthony Quayle with Andrew Ray.

■ ■ ■

WELCOME caller at the office last week was George Sturt, recently returned from Ceylon. He gave me news of "Journey from the East," which he directed for Jack Howells' Productions. The picture, sponsored by British Petroleum, is in Eastman Color and was designed to use feature cum documentary techniques, working in a human-story element, using people not as background but as natural actors.

Sturt said he found it to be perfect proof of his long-held theories about the use of non-actors in films. "Excellent," he said.

Sturt is now exploring the possibilities of entering either the feature or television field.

■ ■ ■

MAXWELL SETTON'S "The Long Haul" is now set for Shepperton. Shooting begins about mid-February. Victor Mature will co-star with Diana Dors under the direction of Ken Hughes, who also wrote the screenplay from the story by Mervyn Mills.

■ ■ ■

A PIECE of flattery from producer Bill Chalmers last week: "It's not often you make a mistake in the Round-up, but I must say I don't mind if you do—especially if it concerns me."

"Why is that?" I asked. "Well that way you have to print a correction and I get a double mention," he replied with studied logic.

Which brings me to the fact that last week I said that MacLean Rogers was directing Chalmers' "Man From Tangier" at Walton studios. While Mac handles quite a number of the Butcher products, this particular film is being directed by Lance Comfort.

■ ■ ■

WORTH noting: address of Columbia's production office has changed to Film House, 142-150, Wardour Street.

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SHOWMANSHIP

by Frank Hazell

Well-chosen Extracts Needed

AT THE RISK of appearing repetitive to the point of tediousness, I should like to harp once more on the subject of television. This is already a great challenge and problem to the British film industry: yet its audience in this country has nowhere near reached its full potential. It is now, nevertheless, that we should be deciding on our attitude and tactics towards this, our greatest rival in show business.

In America, three of the country's top magazines have recently ceased publication because of advertising revenue which has been lost to television. Indeed, as a blanket coverage advertising medium, television has no rival in the States, and the position over here will shortly be the same.

On the face of it, therefore, we might say that this should be an excellent medium for advertising or publicising films. There is a paradox here, however: if the advertisement is to be successful, it must have high intrinsic entertainment value—not only as a lure to customers but as an attractive thing in itself. But if it achieves this double purpose, the film is creating its own opposition to the film industry as a whole. What I mean is this: there may well come a time when the TV programmes on films are so good that viewers will prefer to watch them in the evenings than go out to the cinema.

With this problem on my mind recently, I have come to the conclusion that the film programmes on television—both BBC and ITV—are carelessly set up. Far too little attention seems to be paid to the suitability of extracts, many of which can only confuse viewers, who, after all, must be thought of all the time as potential patrons.

Equally, the standard of compering on live programmes is variable, and a poor compere can create an atmosphere in which no star can shine. Moreover, some worthy film stars do not come over particularly well on television. All these points need to be borne in mind constantly when these programmes are being planned.

I think, too, that the film companies should pay more attention to the value of constructive criticism on these programmes.

Recently, in BBC television's "Picture Parade," three youngsters who had just seen "Baby Doll" were in the studio to discuss the film with Lindsay Anderson. They were not asked to give it rave notices or to discuss Carroll Baker's anatomy, but to air their differences of opinion on the film. Their stimulating clash of opinion made me, at any rate, impatient to see the film and was quite the best bit of TV film publicity I've come across in a long time.

Finally, let us remember that television has an audience rapidly approaching the 20 million mark. The day will soon be here when each viewer beside his TV set will regard these film programmes rather in the same way as he values the criticism of a friend. He will make his decision to see, or not to see, a film on the evidence put before him in the shape of film extracts or other items. And let us make no mistake about it, if the film doesn't make a favourable impact in those few minutes on the TV screen, there'll be many millions of viewers who simply won't go to see it when it arrives at their local theatre.

TELEVISION AND RADIO

ITV's "Behind the Scenes of 'Zarak'" programme turned out to be one of the best pieces of TV film advertising I've seen. Usually I'm averse to giving away too many trade secrets, but this was so presented that while the viewer saw many of the production shots, the show still maintained the atmosphere of the world of make believe. The problems facing the production unit, such as the weather and the big battle scenes, were graphically shown and the whole programme was a travelogue in itself. Starting with the unit boarding the plane at London airport, the cameras visited the market places in Tangier, and other interesting places near the location, finally returning to the studios in London. I was especially struck with the last scenes in the studios, where the background to the location shots was faithfully reproduced. I found they did not affect the viewer's acceptance of the authenticity of the scenes in the context of the film.

The programme was one that will sell seats, and both Warwick and Columbia are to be congratulated on showing the way television can be used for the benefit of the cinema.

It had been intended to cover Orson Welles in ITV's "Portrait of a Star," but at the last moment the subject was changed to James Dean. The opening to the programme made it clear that the producers were not going to cater to the hero worshippers, and it was stated that Warner Bros. was equally averse to this kind of mawkish adoration. Only three extracts were possible—from "East of Eden," "Rebel Without a Cause" and "Giant." It was obvious that Warner should concentrate on the last, and the extract chosen gave a good account of what this young star had achieved up to the time of his death. It is hard to evaluate this programme as a seat seller, though, whether we like it or not, it would have been a draw to the young idolisers. To my mind, the programme was well presented and did what it should do—give an idea of the talent and personality of the actor under review.

Warner's title song from "Baby Doll"—an indolent piece of music well in keeping with the film—began "Movie-Go-Round," BBC Light Programme. This was followed by a sound track quiz and a short feature on Jayne Mansfield from Fox's "The Girl Can't Help It"—neither very inspiring. As a matter of fact, I found the whole thing getting rather tedious so I switched on the television to catch ITV's showing of "Fire Over England," which is star-studded enough for anyone. Pity this fine oldie is no longer available to our repertory cinemas.

BBC television's "Picture Parade" was one of the most compact and best selling editions I've seen for some time. The first extract, from "The King and Four Queens," showed the king meeting the four girls for the first time, and must have made many people curious as to whom he'd make his queen. Next, over to Paris to meet Eddy Constantine, who is starring in Film de France's "Folies Bergere." Quite a good eye opener, though there was trouble with illegible sub-titles.

There followed two extracts from "Town on Trial," both showing detective John Mills investigating skulduggery and making one quite impatient to know the outcome. After this feature my wife turned to me and said: "I wouldn't mind seeing that film"—which, of course, was the main object as regards viewers' reactions.

Then—enter Jayne Mansfield. This was quite an introduction, the young lady doing the Sabrina on us. We'll obviously see a deal more of her.

Finally, there was an interview with Harry Secombe in connection with his film "Davy." There was also a good extract from the film in which he does a double act with Bill Owen. Secombe, of course, is superb TV material and incapable of being boring, so this was an enjoyable feature all-round.

Elia Kazan is one of the most controversial producer-directors today and each of his films has caused divergent opinions. In ITV's "Close Up" a brief glimpse of the general pattern of Kazan's work was to be seen through the clips from "On the Waterfront," "Gentleman's Agreement," "Viva Zapata," "A Streetcar Named Desire," "Panic in the Streets" and finally "Baby Doll."

Each extract was well chosen to show either power, action or realism and was the right frame in which to present "Baby Doll" to anybody who was not already familiar with Kazan's former films.

Commentary was kept to the minimum and the action in the sequences shown was allowed to speak for itself. If the final effect was a desire to see "Baby Doll," it also left an urge to see nearly all the others just as much, even for the second time.

Columbia's Rock 'n' Roll

Bill Haley and his Comets will introduce the title song from Columbia's "Don't Knock the Rock," in BBC Light Programme's "Movie-Go-Round" on February 10. In the stargazing section Diana Dors will talk about her career and introduce extracts from some of her films.

Feature of the sound track memories spot will be Helen Traubel singing the number "Take My Love" from "The Glass Slipper," and the other musical feature of the programme will be a recording of Eddie Fisher singing "Some Day Soon" from RKO Radio's "Bundle of Joy."

Also in this edition of "Movie-Go-Round" will be an excerpt from United Artists' "The King and Four Queens," which stars Clark Gable and Eleanor Parker.

Excerpts from JARFID'S "True as a Turtle," and interviews with Cecil Parker, a star of the film and its director, Wendy Toye, are to be seen in the February 11 edition of BBC Television's "Picture Parade."

The programme will also include excerpts from RKO Radio's "Bundle of Joy," and there will be a filmed interview with Lilli Palmer, star of Gala's "Is Anna Anderson Anastasia?"

The subject of ITV's "Portrait of a Star" on February 10 will be Victor Mature.

RENTERS' CAMPAIGNS

PHOTOS have just reached me of a great piece of showmanship in Paris for "The Hunchback of Notre Dame," the third remake of the Victor Hugo classic. A plaster replica of the church, perfect in detail, has been on display in the Champs Elysees, linked with the three theatres which have been playing the film to record business. JARFID will be releasing the English version over here and it will open at the Odeon, Leicester Square, on February 20.

MGM's "The Power and the Prize," book shows a number of tie-up stills suitable for a composite page; and the usual aids are available.

"High Society" is being labelled "Champion

A plaster replica of the Notre Dame cathedral was on display in the Champs Elysees, Paris, advertising the third remake of THE HUNCHBACK OF NOTRE DAME. JARFID will open at the Odeon, Leicester Square, with the English version of the film on February 20

of the Champions" after its great run at the Empire, and the showmanship is also in the same class. Sweet packs with the film title, gowns on the lines of those worn by Grace Kelly in the film, perfume called "True Love" after one of the hit tunes, toy trumpets modelled on Armstrong's horn—all these are helping to sell the film big. There are also, of course, many recordings available and sheet music; while window display ideas by the score are suggested in the book. A real MGM campaign book.

AB-Pathe has organised a national boost for "Good Companions" by linking with the press in the towns where one of the stars, Janette Scott, is touring in "Peter Pan."

I've already mentioned the MGM tie-up with the British Colour Council on "Lust for Life." I have now received the council's release on this and it includes colour samples in wool and fabrics of new colours taken from paintings by Van Gogh. Full details on ideas for exploiting them are available from MGM.

Other gimmicks from MGM include a set of stickers for "Friendly Persuasion." There are six in all, each featuring a quote from the national press.

Posters of the Month

NORMALLY this award covers posters produced by renters and these, so often, are only used in the first national campaign and in the cinemas as part of displays and extra publicity. The poster sites of the theatres use the stereotyped posters produced by the circuits or printed by the local billposting company. Not much originality or design is evident in these, and they fall into the same rut almost every time.

It is good to see that in some cases this is not always the case, and two posters produced by ABC for use by its theatres have caught my eye. Of good design, and adaptable for every situation, they are better than the originals.

The "Guys and Dolls" poster has achieved, with the use of line and colour, the right atmosphere, and that for "Moby Dick" is another example of simplicity having a more telling effect than overloading with detail and credits. Star, director, title and colour—they are the facts; the other credits no one reads.

It is good to see the cinema posters showing this extra care in presentation and achieving such a pleasant artistic blend.

THE COMPANY OF SHOWMEN

Late Christmas Reports Are Still Rolling In

I MAKE no apology for making managers' Christmas activities the main subject of this week's column yet again. It is inevitable that many reports should be a week or so in arriving, and even if the festive season is now well past, they show such a grand spirit of public relations that they should have the fullest possible coverage.

P. G. Cargill, Gaumont, Falkirk, had his most successful year in his collection of toys and gifts for children's homes, orphanages and old folks' hostels. Not only did the collection of toys provide gifts for the youngsters in five different hospitals and homes, but 86 food parcels were distributed to the aged sick, 145 gifts to the inmates of the old people's home and to two other old folks' hospitals an electric razor was presented to the male wards. Youngsters of the children's club were encouraged to help, bringing along coal for the old people and also packing up the gift parcels and helping in the distribution. Most of the activities made front-page news, telling of the work the Gaumont was doing and also spotlighting some of the needy cases it was helping. The scheme was run by the *Evening Dispatch* and the Odeon—a very good joint effort.

One of the disappointments with many gift schemes was that they crossed the local appeals for the Hungarian Relief Fund. To help this worthy cause many of our own needy at Christmas were not perhaps quite so fortunate; but in some cases managers took over the local appeals and saw that our own old folks were not forgotten entirely.

D. P. Lowe, Hippodrome, Colchester, was able to do this, for when approaching a market gardener for the free gift of a Christmas tree for the youngsters, he was offered two, one for the old folks as well.

Launched by Mayor

The mayor launched the scheme and to gain the press mentions needed to publicise the appeal, the popular manager of the town's football team came along and placed its gift on the tree—a football. This made all the papers and, supported by a personal letter to the town's traders, a grand total of toys and gifts was received.

One of the top schemes each year is carried out in Brighton. This is through the co-operation of the local papers and the Regent Theatre. **Ray Taylor** again launched such a scheme and it had an outstanding reception.

This annual event is geared into top-line selling—posters, hanging cards, notices in shops, hotels, restaurants and clubs—and the newspapers themselves gave feature coverage each week to personal stories of some of Brighton's needy people. I could go on for many columns covering the background of the scheme, but the final totals tell the most impressive story—£365 collected by the newspaper, 3cwt of food, and 500 toys at the Regent. The committee then decided how these gifts were to be distributed and over 600 food parcels went out to the sick and needy, and the youngsters in hospital all received their toy.

Another report that is pages thick with press cuttings, nearly all front-page, was on the Odeon-*Southend Times* appeal, and **E. C. Pike,** Odeon manager, was the guiding factor in this grand effort. The final result was 2,500 toys, which surpassed all previous collections. The work in this grand effort seems to have been split between Odeon staff and the nurses from the hospital, and one paper paid tribute to the work of the usherettes who had spent much of their own time in decorating the tree and supervising the collection.

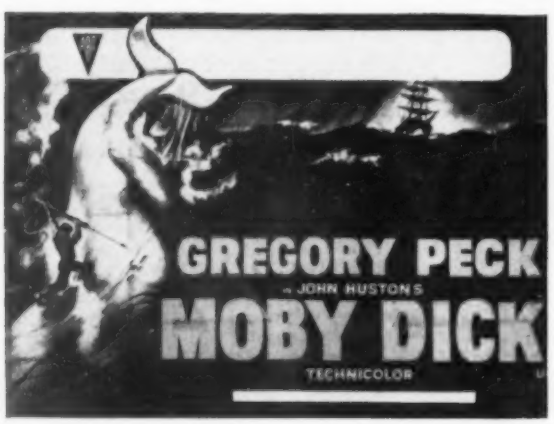
Letter of Thanks

The final thank you for the effort of **F. A. Connett,** Gaumont, Weymouth, and his local paper was the published letter from the matron of the Weymouth Hospital. Over £50 was collected in cash, and 300 gifts were donated to the tree. Appeal leaflets were printed, showing the mayor placing the first gift on the Gaumont's tree, and these were distributed by the voluntary organisations.

A party for the unfortunate children of Worcester was arranged once again by the managers of the Gaumont and Odeon, together with the *News and Times*, their local paper. Again the collection was somewhat handicapped by the Hungarian collections but still 1,200 gifts were available for distribution at the special programme, with Peter Pan as the feature.

Another joint effort was the Odeon- Gaumont-*Evening Dispatch* appeal at Leith. Here again, both the old and the young were thought of, and at a children's matinee the youngsters from Dr. Barnardo's and another home were given gifts from Father Christmas, who was in fact the chief constable.

W. Todd, Odeon, Blackpool, opens his report with a picture of a massive tree, laden with toys, and a sister from the local hospital looking up at



POSTERS OF THE MONTH

them. This illustration personifies the wonderful effort at Blackpool, with a grand total of 1,804 toys.

In their annual tour of the hospitals on Christmas Day, the mayor and mayoress of Chesterfield took with them gifts collected by **John Dixon,** of the Regal. The minor's party was almost a birthday celebration as well, for its tenth anniversary was around the same time. An attractive fourtier cake was the highlight of this event, and was donated by a local baker.

In a joint effort at the Gaumont, Stratford, the manager and assistant, **John Payne** and **R. Rigg,** launched their Christmas scheme with one of the Olympic gold medallists placing the first gift on their tree, a sure-fire press idea. This gained top coverage for the "Toys for Sick Children" appeal and may have accounted for the 300 gifts collected. In a radio and television appearance Terry Spinks, the Olympic boxer, mentioned the cinema appeal and his part in helping it, and, of course, his stage appearance gave the biggest boost of all.

The mayor again was the first contributor to the collection at the Odeon, Llanelly, and **R. E. Gordon,** the manager, was able to provide the youngsters at the local orphanages with a little extra something for their stockings. Again full support from the press.

Children's Presents

The youngsters were some of the top donators for other sick children in the Odeon, Bury, collection, and with a grand total of 654, **B. A. Reilly** can feel very satisfied. He and the chief fire officer, who had been of great help throughout the scheme, toured the area and distributed gifts to those in need. Each night before Christmas a local personality made a stage appeal for toys, so bringing the cinema's effort into the field of civic responsibility.

Local traders and the cinema combined to make another successful collection at Shirley. **D. G. Bradley,** R/M. Odeon, comments on the fine help he received from these traders, and with the total of 300 toys I think he has reason.

On the same page of one local paper the following two headlines appeared: "£600 for Refugee Fund" (giving details of the cinema's efforts in this direction) and "600 toys collected at the Cinema." The aim was a toy for every sick child in the town's hospitals and this target was realised. I heartily agree with the chairman of the council's opinion that, considering the Hungarian appeal, this was a grand effort. Outstanding press all round for **Jack Brundle,** the manager involved.

The son of the conductor of the Bournemouth Symphony Orchestra placed the first gift on the Gaumont's tree and launched the scheme in theatre and press. The theatre's boilerman, dressed as Father Christmas, distributed the 307 gifts collected.

Among other outstanding reports are those from **S. E. Robinson,** Odeon, Paignton, who with good press managed once again to reach his target for toys. **J. D. Dooley,** Odeon, Warley, Birmingham, managed not only to collect gifts for his youngsters, but also gave them a Christmas party. Press covered all the events and also a nice write-up on Mr. Dooley himself, who has only recently taken over the theatre. **D. W. M. White,** Odeon, Sutton Coldfield, merged the theatre's appeal with that of the mayor. The press headed the feature report, "Joy Toys"—and that's just about the snappiest description of the idea.

The local Red Cross branch arranged for the distribution of **A. R. Carter's** toys collected at the Odeon, Guernsey. Press gave coverage to the scheme and also to the fact that toys collected for the Hungarian children in England were sent by the Odeon's junior club.

NEW MEMBERS

A. A. ALLEN, Regal, Sidcup.

P. BUTTON, Playhouse, Bexhill-on-Sea.

L. R. CLARKE, A/M, Gaumont, Portsmouth.

A. H. HOLLOWAY, Central, Reading.

G. R. JONES, A/M, Savoy, Brighton.

R. LORRIMER, Bedford, Walton, Liverpool.

H. F. MAHER, Corona, Great Crosby, Liverpool.

A. C. THIRLAWAY, A/M, Astoria, Brighton.

HONORARY LIFE MEMBERS

H. F. CRANE, manager of the Adelphi, Birmingham, has been enrolled as Life Member No. 287.

P. E. JELKS, manager of the Savoy, Portsmouth, has been enrolled as Life Member No. 288.

C. A. PURVES, manager of the Astra, Hemswell, has been enrolled as Life Member No. 289.

FIRST SEAL OF MERIT

R. J. CRABB, Lyric, Wellingborough (Life Member No. 247).

A. T. FOWLE, Astoria, Brighton (Life Member No. 253).

C. S. WATSON, Elite, Middlesbrough (Life Member No. 251).

SECOND SEAL OF MERIT

J. B. FISHER, Regal, Hull (Life Member No. 149).

C. A. TAPPY, Gaumont, Bournemouth (Life Member No. 184).

Sportsman's Visit

Another manager who launched his appeal with a visit of a well-known sporting celebrity was **Kenneth Hugo,** Odeon, Muswell Hill. Sammy McCarthy, the boxer, came along to place the first gift on the tree, and this gained front-page news pictures. The mayor also gave his support and letters from him supporting the appeal were published in all local papers.

Coal and potatoes were again in the news at the Gaumont, Worcester. **A. Davids** had a collection at his junior club and these gifts were the basis of those sent to the old folks of the town. A show was also given to these at the theatre through the Good Neighbours Service, a service that almost every manager has practised these last months.

F. R. Vere, Carlton, Boscombe, had the mayor linked with his appeal and a star appearing at a local theatre—Joyce Heron—came along to place the first donation, with the resultant press coverage.

Three hundred gifts was the final total of **A. E. Barker,** Ritz, Muswell Hill, who distributed them to local institutions and hospitals. Newspapers headlined the appeal: "Bring Your Toys"—and that's what the patrons did. The picture of the foyer gives best proof of the quality and quantity of these.

Adopting a local home, **B. V. Hornblow,** Picture House, Aston Cross, again managed to see it had the little extra. The 15 ft. tree donated by the local grocer was laden with toys and a 6 ft. cut-out of Father Christmas formed the display appeal for patrons' help.

Santa Claus arrived on a fire engine at the Ritz, Birmingham, and this was the way **L. P. Ward** managed to get his collection spotlighted in the press. Local traders gave their support and another hospital was able to add that little something to their young patients' stockings.

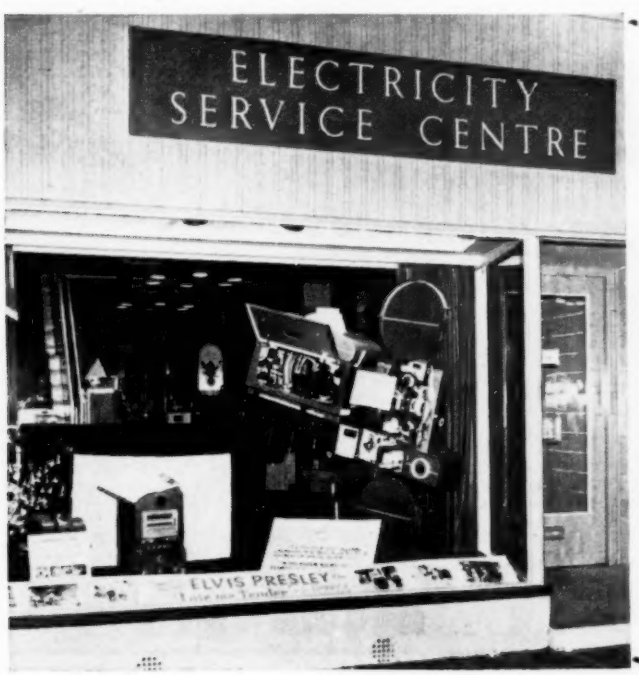
Charity Concert

The main bulk of the money for the Odeon, Kingswood, collection was raised at a concert and, with over £118 collected, the gifts could be many and varied. **T. Rowlands** not only gave a fillip to the collection at his theatre, but also took part in the concert and played the role of Santa Claus. A top-line effort that had top-line results.

Two hundred and twenty toys and 54 food parcels were the outcome of **C. F. Bowers'** collection at the Odeon, Barking. The final comment on this effort was the letter from the inspector of the NSPCC who had arranged for the needy to receive the gifts.

E. A. Gislingham, Gaumont, Cheltenham, had good press to cover both the toys collection and also the children's club "piece of coal" idea. The pictures of his foyer laden with toys not only show the final results of the appeal, but also the grand manner in which it was presented.

A. H. Clark, Odeon, Bridgwater, a regular name in this column under public relations, again made an outstanding effort in this field, as also did **W. E. P. Lambert,** Odeon, Kingston, who had 401 gifts for distribution.



Three-way Publicity Tie-up

Essoldo, GB-Kalee and the Merseyside and North Wales Electricity Board combined to arrange an exhibition of equipment to coincide with the first cinema show at the Garrick theatre, Southport. The exhibition was held in the board's showrooms in Southport. The electricity board stressed the cinema's electrical needs, GB-Kalee exhibited equipment similar to that installed at the Garrick, and Essoldo promoted the opening film LOVE ME TENDER

'KINE.'-MGM £600 CONTEST

'Guys and Dolls' Gets 'Operation Saturation'

"OPERATION SATURATION" defines **Stan Harvey's** campaign for "Guys and Dolls" at the Ritz, Romford. Ten weeks' work went into it, three weeks of skirmishing and seven weeks of attack. The first encounter was with the Le Roy Fur Co. He talkes the firm into donating a 50-guinea fur coat as a prize for a fashion competition providing that he could guarantee press coverage.

Attacking again, he got the *Romford Recorder* to agree to his proposition, with the result that seven weeks before playdate, an announcement of the contest, prize and film appeared on the front page.

Keeping on the same battle-front to the climax of presenting the winner with the coat, six consecutive issues of the newspaper carried front-page teasers plus full lay-outs of the contest up to the final presentation on the theatre's stage.

The total press coverage was 70 inches of editorial and 87 inches of photographic space covering ten photographs.

In addition to all this coverage on the contest, Mr. Harvey, with the co-operation of three female staff members, ran fashion shows in the theatre of the eight coats to be placed in order of merit for the contest throughout the whole period.

Two local firms, Smart-Weston and Neataware, came under Mr. Harvey's fire and were induced to donate goods to the value of ten and five guineas respectively for a "Guys and Dolls" fashion contest carried out via combined leaflet/entry forms distributed from the theatre and both stores.

Additional impact to this was given by excellent window displays in both stores of the goods to be selected by numbers and full details of the contest and film and theatre credits. Also, duplicate articles were on display in the foyer of the cinema. This contest was further backed up with a 36-inch feature on it in the *Hornchurch News Pictorial*.

A mass attack on seven dance halls embracing a wide area was made in the form of a "Guys and Dolls" amateur jive contest, winning couples from each going on to finals in Ilford for cash prizes donated by the co-operating halls. Editorials on this were gained in three newspapers while a fourth ran a "bad luck" story on two of the contestants.

Further free space was secured from a painting contest and editorial and pictures on the film in five newspapers.

The Paynes Poppets competition was covered by leaflets, shop window displays and a foyer display.

Personal contact with the *Thames Valley Press* enabled Mr. Harvey to get a 3-inch d/c advertisement on the front page of the newspaper and, if you please, at the price of a 2-inch d/c. This, however, was a minor achievement compared with what followed.

Having expended his advertising allocation, he was compelled to refuse a request from the paper to repeat the advertisement. However, out of the blue, the owner telephoned to say that as he knew Mr. Harvey was making an all-out effort on the film, he would make him a personal Christmas present of a front-page 3-inch d/c advertisement *for four weeks free*.

H. E. Collier and his assistant, **Denis Cave,** of the Savoy, Croydon, with the aid of strong team work from the theatre's staff, particularly the chief and second operators, **E. Abbott** and **E. Squires,** went to town in a really big way on "Guys and Dolls."

The major effort of a comprehensive campaign was the obtaining of about £240 of free newspaper space covering six editorials, two pictorials and a composite page of advertising neatly linked up with the film.

In addition to this, 5,000 copies of a *Guys and Dolls Gazette* were published free of charge and this contained stories, pictures, a painting contest, crossword puzzle and composite advertising. Distribution was via newsvendors, selected direct mail and by local students at Crystal Palace football ground.

Windows played their part with three full displays of men's wear and radio, while lesser ones covered eight different outlets of varying types to a total of 50.

Two street stunts plugging the film's title and playdate were arranged, with local students and staff members co-operating, and four contests were put into operation.

Some useful public relations angles were used and these resulted in a foyer exhibition of poster-size coloured photographs from the American Embassy, and a transatlantic tape recording whereby Croydon people with friends or relatives in New York could record messages to them, the final recordings being sent to the U.S for transmission to the various individuals.

Members of the local Darby and Joan club were invited to see the film and have tea afterwards and this resulted in the highest number ever of paid admissions by OAPs.

A Sinatra record concert was held at lunch-time to an attendance of over 450—admittance free—and this resulted in excellent word-of-mouth publicity.

MORE MGM CREDITS

"Bhowani Junction."—A. Lewis, Royalty, Harborne; J. B. Fisher, Regal, Hull; T. Bootham, A/M, Ritz, Hyde.

"Forever Darling."—B. V. Hornblow, Picture House, Aston Cross.

"High Society."—Sydney L. Sale, Granada, Dover.

"Somebody up there Likes Me."—C. Hadfield, Regal, Canterbury; Alan Short, Picture House, Doncaster; A. Lewis, Royalty, Harborne; J. B. Fisher, Regal, Hull.

"Guys and Dolls."—Alan Short, Picture House, Doncaster; J. A. Macdonald, Rembrandt, Ewell; L. J. Brown, Rex, Leytonstone.

"Friendly Persuasion."—R. A. Scott, Rex, Norbury; L. J. Brown, Rex, Leytonstone.

"The Fastest Gun Alive."—A. Lewis, Royalty, Harborne.

"The Cobweb."—G. Lennox, Picture House, Govanhill.

"Seven Brides for Seven Brothers."—G. Lennox, Picture House, Govanhill.

MANAGEMENT

Security Worries Can Affect the Industry's Well-being

NOTHING is more demoralising for a person working at any kind of job than to have the constant fear of losing it. It affects his whole efficiency to the point where he is often unable, adequately, to cope with work which in the normal way would be well within his compass. In most of the manual and skilled trades the days of full employment are still with us, and losing a job is speedily followed by offers of work elsewhere.

In the cinema industry, especially on the management side, the picture is very different. Here, when one door is closed, there are very few left to be opened; and I detect in many managers the feeling that the future is not quite so rosy as they had thought. For the older managers this is a very real problem. For if they are declared redundant, where are they to find employment? Theirs is not the kind of job which equips them to do anything else, unless they can find work where experience of dealing with the public is needed.

In recent weeks I have received many letters from managers discussing the general situation as they see it. The significant thing about many of them is not their content, but the fact that the letters are sent anonymously—for fear that if their complaints are made known their names will be taken by their employers. When we get to the point where managers fear victimisation for expressing an opinion our industry has certainly come to a pretty pass.

Worried

Until recently, it was thought that our business offered security; now, however, managers are worried about the future—and this is a state of mind which not only affects themselves but ultimately will affect the industry as a whole. Moreover, it will affect also the manager's work vis-a-vis his public. In his selling of films—which is the life-blood of management—his creative ability will get stifled, for he will always be conscious of the need to play safe, just in case.

If this state of affairs continues the whole spirit will go out of management. I only hope that employers will realise, as they have in other industries, that a staff with worries about security cannot contribute in full measure to a healthy, live cinema.

Record Review

ANOTHER title tune just released in "Giant"—and the recording on *Mercury MT*137 is ideal for use in the theatre as a feature spot during the weeks before playdate. It features Rusty Draper and the Jack Hallorna Singers in a smooth and pleasant rendering. The reverse side, "Tiger Lily," is also right for inclusion in the same musical spot. When the messenger brought me round the recording of Helen Merrill, he placed it on the desk and remarked: "She's real sexy." Well, that's not the only comment I would make. On the *Emarcy EJT*750 record, she sings a selection of songs including "You'd be so Nice to Come Home To," "Swonderful," "The End of a Love Affair," and others, all suited for linking with film subjects in various veins. The title on the jacket says "Introducing Helen Merrill" and why don't you do just that, for she certainly has something that appeals these days.

Edmond Hockridge

Another vocal with a wide selection of adaptable tunes is the long player of Edmond Hockridge, *Nixa NPT*19013. Among the tunes, which have mostly been taken from popular musicals, are "A Woman In Love," from "Guys and Dolls." and "The Kentuckian" from the film with the same title. A pleasant voice that would please every section of an audience.

Finally, one for the library. It's another selection entitled "Evergreens of 50 Years" and some of the real oldies of the cinema are given another airing. It's amazing just how these catch on again. Frank Barcley and his piano has that light touch of Charlie Kunz, and this is an ideal record for cinema use—and long playing, so it could cover pretty well a whole interlude. You may be a little scared of rock-'n'-roll, well this is the answer, it has the rhythm but won't send them in the aisles.

SHIP CARBONS

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT ... 9d. per word
SITUATIONS WANTED ... 4d. „ „
FINANCIAL ... ... 1/- „ „
FOR SALE & WANTED ... 1/- „ „
MISCELLANEOUS ... ... 1/- „ „
Caps 2d. per word extra. Box No. 1/- extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468. Ext. 271

Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone

SITUATIONS VACANT

YOU MAY REPLY IN CONFIDENCE TO BOX NUMBERS

To prevent a reply to a box number reaching someone for whom it is not intended, readers may use the following service:

Enclose your sealed reply in another envelope addressed to the Advertisement Manager, and add a list of individuals or companies to whom your letter should not be forwarded. If the box number holder is on the list, your letter will be destroyed.

CHIEF OPERATOR-ELECTRICIAN. TOP WAGES. APPLY PALACEADIUM CINEMA, WHITEHORSE ROAD, STEPNEY. PHONE: STEPNEY GREEN 1145.

GRANADA TV NETWORK, LTD., seeks Assistant to an Executive Producer. Must be energetic young man with creative and administrative ability and show business background—not necessarily in Television. Post offers good opportunities in an expanding business. Write giving full particulars to Managing Director, 36, Golden Square, London, W.1.

PROJECTIONIST REQUIRED. NO SUNDAY WORK. APPLY TOWN HALL CINEMA, PENISTONE.

EXPERIENCED co-First Projectionist required for small hall, Sussex coast. Five-day week. Excellent prospects for suitable applicant.—R., Box 367, Kinematograph Weekly.

CO-CHIEF Operator required immediately. Top wages to right applicant.—Apply, Manager, Palace Cinema, Brentwood, Essex.

CHIEF Projectionist required; smart, and capable of assisting manager.—The Manager, Chequers Cinema, St. Albans. Telephone: St. Albans 53529.

LEADING manufacturer of 35-mm. and 16-mm. equipment wishes to appoint Assistant Sales Manager with personal knowledge of both markets. Character, selling record and business contacts more important than technical background.—Please reply, with full particulars of past experience and salary required, to Personnel Manager, RCA Great Britain, Ltd., Lincoln Way, Windmill Road, Sunbury-on-Thames.

SITUATIONS WANTED

MANAGER. Operator seeks permanent assignment. R. S. Scarll, Western House, Corton Lane, Lowestoft.

MANAGER, free by arrangement at any time. Glasgow. Fully experienced City, etc. References present and past employers. T, Box 369, Kinematograph Weekly.

MANAGER, keen, smart, conscientious, seeks situation. Circuit and independent experience over many years.—U., Box 370, Kinematograph Weekly.

ORGANIST. YOUNG, SINGLE, SEEKS ENGAGEMENT. Stanley Smith, 7, Fox Grove, Acocks Green, Birmingham, 27.

FIRST-CLASS Salesman seeks position with prospects. 15 years' representative experience major companies. M., Box 362, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

CIRCUIT ENGINEER/SUPERVISOR AVAILABLE OWING TO RE-ORGANISATION. LIFE EXPERIENCE IN INDUSTRY. OFFERS.— W., BOX 347, KINEMATOGRAPH WEEKLY.

FOR SALE & WANTED

WANTED: pair second-hand Variable Anamorphic Lenses.—W., Box 371, Kinematograph Weekly.

CINEMA EQUIPMENT FOR SALE at a reasonable figure due to cinema closing down: Two Walturdaw (five mechs., water cooled); two Strong Arc Lamps, A.C.; four Strong Inductors; one Rewinder; two Monarch Arc Lamps A.C.; Tip-up Seats; one Wide Silver Screen, 15 ft. x 25 ft., and Screen Frame (steel); Lenses, etc.—Q., Box 366, Kinematograph Weekly.

WANTED: small quantity lantern-type Gas Shades for bijou fittings.—Walton Vale Cinema, Liverpool.

POSTERS

CINEMA POSTERS, HANGING Cards, etc. Good quality—keen prices—prompt delivery. Write for specimens. ARTHURS PRESS, LTD., WOODCHESTER, STROUD, GLOS.

CINEMAS FOR SALE

as active Going Concerns

ALL FREEHOLD

ESSEX — **1,050 SEATS**
Very well situate doing excellent and profitable business. — Playing Odeon and 20th Cent. releases.

MONMOUTH — **825 SEATS**
Solo situation. — Playing G.B., Odeon and A.B.C. releases.

MONMOUTH — **522 SEATS**
Solo situation. — Playing G.B., Odeon and A.B.C. releases.

GLOUCESTER — **415 SEATS**
Solo situation. — Playing G.B., Odeon and A.B.C. releases.

GLOUCESTER — **442 SEATS**
Solo situation. — Playing G.B. releases.

DORSET — **368 SEATS**
1 Opposition hall only. — Playing G.B. releases.

DEVON — **733 SEATS**
1 opposition hall only. — Playing G.B. and Odeon releases.

WARWICK — **693 SEATS**
Good Birmingham suburb. — Playing G.B. and 20th Cent. releases.

CAMBERWELL PALACE, DENMARK HILL, S.E.
Very fine situation. Suitable for live or cinema-theatre. Over 990 years lease for sale or would let for long term.
Full particulars of Sole Agents:

VALUERS to the MOTION PICTURE INDUSTRY

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WHI. 2721 (20 lines)

THEATRE SEATS

The ★★★★★ SEATING SERVICE
★ New Chairs—Deferred Terms
★ Rebuilt Modern Seating—As New
★ Good Used Chairs from 12/6 Complete, Guaranteed Untorn and Unbroken.
★ Your own Seats Renovated as New
★ Expert Fixers—Part Exchanges—Spare Parts

AT PRICES YOU CAN AFFORD

Kinechairs
Man. Dir.: **GERALD LEVENSON**
BRIGHTON ROAD, LONDON, N.16
(PUTNEY 3366)—CLISSOLD 2988

WANTED, about 400 tip-up Cinema Chairs, half with raked standards, 20 in. centres, in first-class condition. Also two 35-mm. Projectors, Sound Equipment, fittings, etc., for new Cinema. Must be excellent condition and cheap for cash. S, Box 368, Kinematograph Weekly.

CINEMAS WANTED

WANTED, Cinema to rent. No Premium. Leeds area. Reasonable capacity essential. 19, Beechwood View, Leeds, 4.

PREMISES TO LET

SPLENDIDLY fitted Offices in the centre of Liverpool available for film renters or equipment company.—For full details apply N. Rowley, Scala Cinema, Lime Street, Liverpool.

FLAT TO LET

BRIGHTON (Sussex Square). — Furnished Flat, entrance floor; bedroom, lounge, dining-room, kitchen, bathroom; garage; rear garden.—Appointment to view, write, Lipman, 46, Old Castle Street, London, E.1; or Bishopsgate 4891 (week-days, between 10 and 5 o'clock).

BARGAIN of the WEEK
Hardened and ground intermittent sprockets, by leading manufacturers, suitable all Kalee and BTH projectors, list 70/- ea., my price 25/- ea., post 1/6d. Two or more post free.
C.W.O. only, refunded if goods returned within 14 days of receipt.
SANKEY, PICTUREDROME, ATHERSTONE, WARKS.
Tel.: Atherstone 3210/3202

IMPORTANT

When replying to small Ads. do *not* enclose original references or documents. SEND COPIES ONLY in the first instance. When addressing Box Numbers be sure you quote the correct number.

Continued on page 25

AIC Council Meeting

PRS Agreement Report Read and Discussed

"EXHIBITORS are paying blindly for what they do not know," exclaimed Leslie Blond, West Lancs. and North Wales delegate, when the report of the PRS agreement was read to the AIC council of management meeting held last Thursday.

Pertinent questions should be put to the PRS immediately, he suggested. Dennis Walls, however, felt that it should be left to the Monopolies Commission to investigate.

Agreeing, S. Quick said that the AIC would be on "very dangerous ground" if it questioned the PRS's honesty. "It is a very reputable concern," he added.

Harry Mears, president of the association, revealed that the PRS was now asking for a complete list of members. "There are members of this association who do not wish their names to be revealed," he said. "We won't comply with this condition. We will suggest that the fairest way is to check with us, as and when the PRS receives applications for the five per cent discount."

Mr. Mears said that he was regretting the long delayed publication of the AITC case.

Mr. Blond then asked whether it would be a good idea to consider temporary all-round reduction in price to avoid ET entirely. The president feared that the "enemy might make capital" out of such a move.

Mr. Blond persevered: "But such a step would deprive the Treasury of substantial ET." He thought it would emphasise the desperate nature of their case.

Boomerang?

The president replied that it could have a boomerang effect. "The public might want a permanent reduction," he said.

Nevertheless, Mr. Blond asked whether the AIC was contemplating some kind of "revolutionary move to lead the country."

Mr. Mears agreed that the situation called for "desperate remedies," but wondered whether the AIC would come off best if it were the instigating body.

In his branch report for W. Lancs. and N. Wales, Mr. Blond estimated that 40 to 50 cinemas would close in the branch area if the budget did not provide any relief.

The AIC declined an invitation to join the Council for Reduction of Taxation. "It can have our blessing but not our money," observed the president.

The association supported the showing of "suitable" trailers in support of the tax campaign.

A list, showing the names and situations of 225 cinemas which have closed during the year was circulated to members. The president estimated that 95 per cent of the names on the list were independents.

The AGM will be held at the Trocadero, London, W1, on March 28.

LONDON AND PROVINCIAL TRADE SCREENINGS

LONDON								
Mon., Feb. 11	10.30	Studio One	The Passionate Stranger	British Lion	Margaret Leighton	A
Tues., „ 12	10.30	Studio One	Rock, Pretty Baby	JARFID	Sal Mineo	U
„ „ 12	10.30	Hammer	Attila the Hun	Archway	Anthony Quinn	U
„ „ 12	2.30	Hammer	Thunder Over Arizona	British Lion-Republic	Skip Homeier	U
„ „ 12	2.30	Own	The Black Whip ; two shorts	20th Century-Fox	Hugh Marlowe	A
Wed., „ 13	10.30	Own	Footsteps in the Night	AB-Pathe	Bill Elliot	U
„ „ 13	10.45	Hammer	You Pay Your Money	Butcher's	Hugh McDermott	U
„ „ 13	2.30	Own	Hold That Hypnotist	AB-Pathe	Bowery Boys	U
Thur., „ 14	10.30	Own	Bitter Creek	AB-Pathe	Wild Bill Elliot	U
„ „ 14	10.30	Own	Rustlers Hideout	Renown	Buster Crabbe	U
„ „ 14	2.30	Own	Alive on Saturday	AB-Pathe	Guy Middleton	U
Fri., „ 15	10.30	Leices. Sq. Theatre	True as a Turtle	JARFID	John Gregson	U
„ „ 15	2.30	Own	The Quiet Gun ; one short	20th Century-Fox	Forrest Tucker	—
BIRMINGHAM						
Mon., „ 11	10.30	West End	The Secret Place	JARFID	Belinda Lee	A
Tues., „ 12	10.15	Bristol	Giant	Warner	Elizabeth Taylor	A
CARDIFF						
Tues., „ 12	10.45	Gaumont	The Secret Place	JARFID	Belinda Lee	A
Wed., „ 13	10.45	Capitol	Battle Hymn	JARFID	Rock Hudson	U
Fri., „ 15	10.45	Gaumont	Ill Met by Moonlight	JARFID	Dirk Bogarde	U
GLASGOW						
Tues., „ 12	10.45	Gaumont	Ill Met by Moonlight	JARFID	Dirk Bogarde	U
Wed., „ 13	10.45	Gaumont	Reprisal	Columbia	Guy Madison	A
Thur., „ 14	10.45	Gaumont	Town on Trial	Columbia	John Mills	A
Fri., „ 15	10.30	La Scala	Three Brave Men	20th Century-Fox	Ray Milland	U
LEEDS						
Tues., „ 12	10.30	Odeon	Bundle of Joy	RKO-Radio	Debbie Reynolds	U
Wed., „ 13	10.45	Majestic	The Secret Place	JARFID	Belinda Lee	A
Fri., „ 15	10.15	Dominion	Giant	Warner	Elizabeth Taylor	A
LIVERPOOL						
Tues., „ 12	10.30	Gaumont	Ill Met by Moonlight	JARFID	Dirk Bogarde	U
Wed., „ 13	10.30	Scala	Three Brave Men	20th Century-Fox	Ray Milland	U
Thur., „ 14	10.30	Gaumont	The Secret Place	JARFID	Belinda Lee	A
Fri., „ 15	10.30	Odeon	Battle Hymn	JARFID	Rock Hudson	U
MANCHESTER						
Mon., „ 11	10.45	Odeon	Mister Cory	JARFID	Tony Curtis	A
Tues., „ 12	10.30	Odeon	No Road Back	RKO-Radio	Skip Homeier	A
„ „ 12	10.45	Deansgate	Assignment Redhead	Butcher's	Richard Denning	A
„ „ 12	10.45	Warner's private theatre	The Rain Maker	Paramount	Burt Lancaster	A
Wed., „ 13	10.45	Gaumont	The Secret Place	JARFID	Belinda Lee	A
„ „ 13	10.45	Theatre Royal	Attila the Hun	Archway	Anthony Quinn	U
Thur., „ 14	10.45	Odeon	Battle Hymn	JARFID	Rock Hudson	U
Fri., „ 15	10.45	Oxford Street	Three Brave Men	20th Century-Fox	Ray Milland	U
NEWCASTLE						
Mon., „ 11	10.30	Gaumont	The Secret Place	JARFID	Belinda Lee	A
Tues., „ 12	10.30	Essoldo	Three Brave Men	20th Century-Fox	Ray Milland	U
Thur., „ 14	10.30	Gaumont	Ill Met by Moonlight	JARFID	Dirk Bogarde	U
SHEFFIELD						
Tues., „ 12	10.30	Gaumont	Ill Met by Moonlight	JARFID	Dirk Bogarde	U
Wed., „ 13	9.45	Hippodrome	Giant	Warner	Elizabeth Taylor	A
Fri., „ 15	10.30	Gaumont	The Secret Place	JARFID	Belinda Lee	A

Convertible Projector for Todd-AO

DETAILS of the Philips projector built especially for showing Todd-AO films in either 70-mm. or 35-mm. versions, were given to the British Kinematograph Society last week by W. J. M. Jansen, of the Philips organisation in Holland. Norman Leevers presided over a full meeting.

Mr. Jansen explained that the projector could be converted from one gauge to another in less than five minutes: it could run 70-mm. film, with six magnetic sound tracks at 140 ft. per minute; or 35-mm. with magnetic or optical tracks.

The projector has a curved gate, water-cooled to minimise buckle, and the electro-magnetically operated shutter has the dual purpose of change-over and safety. Six of the ten cores in the magnetic sound head are for Todd-AO and the remaining four are for CinemaScope: frequency range is up to 12,000 cps.

The amplifier, also of special design, permits reproduction of six-track Todd-AO magnetic sound, four-track magnetic sound, and single-track magnetic or optical sound: there is also accommodation for a Perspecta sound integrator.

Installation of these projectors in this country will be carried out by J. Frank Brockliss.

A full report of the BKS meeting will appear in THE IDEAL KINEMA on February 14.

ABC Television's U.S and Canada Rep

TERRY O'NEILL has been appointed ABC Television's representative in the United States and Canada.

Mr. O'Neill, who is at present on a short visit to London, was returning this week to establish an office in New York. Boston-born O'Neill has been in the cinema and television industry for 18 years.

He will be reporting on all aspects of television programming and advertising in the U.S and Canada, and advising the company on its purchase of American product.

He will also be largely concerned with seeking outlets for British television programmes on the American continent.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

Continued from page 23

No More **DRESS WEAR** *Worries*

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